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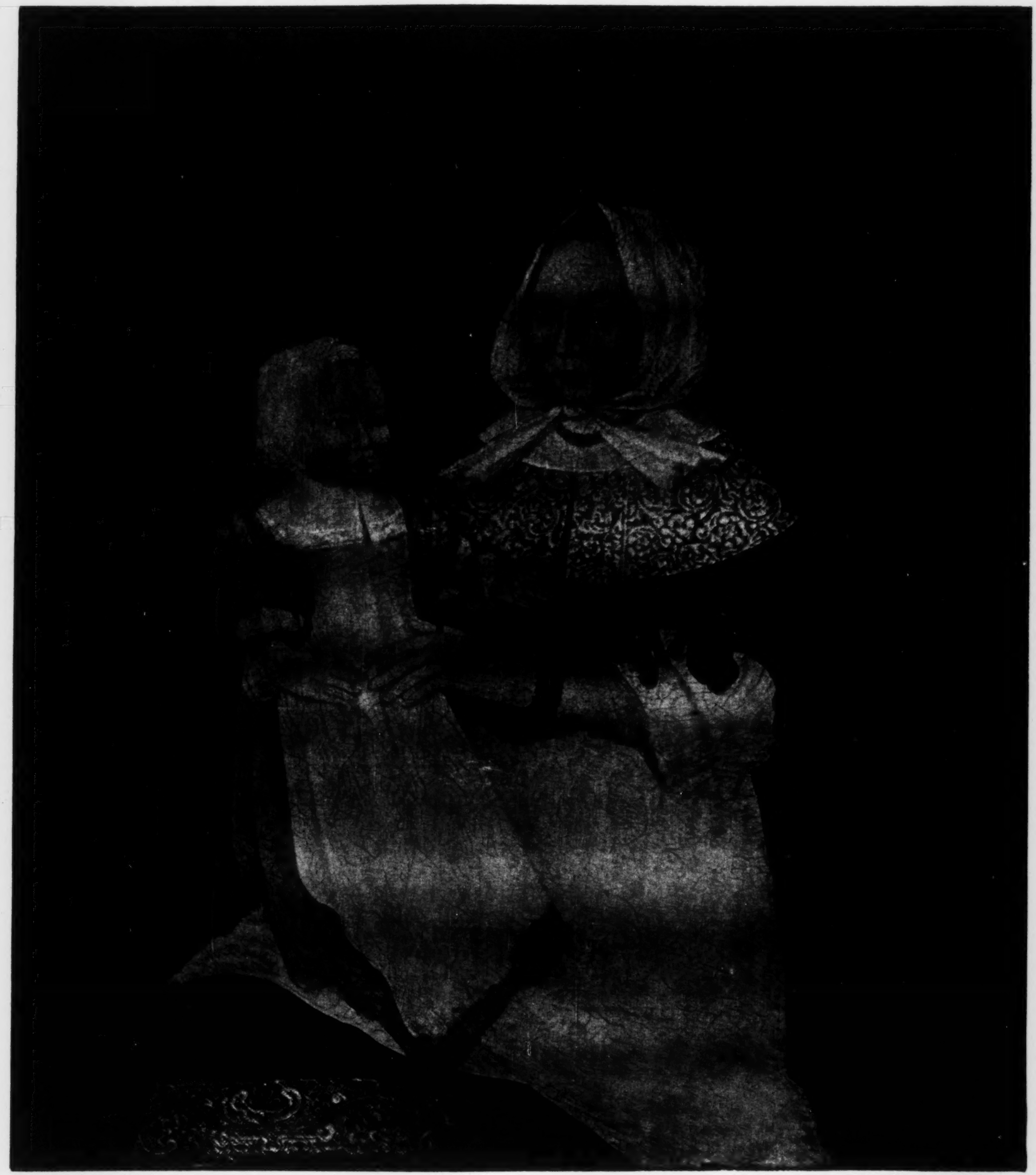

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INSTRUCTOR EDUCATIONAL SERVICE, Dansville, N.Y. Elizabeth F. Noon, *Director.*

ADVERTISING OFFICES: *Chicago Office*, 75 East Wacker Drive, Chicago 1, R. C. Gilboy, Vice-President in charge of Advertising; *New York Office*, 9 Rockefeller Plaza, New York 20, John R. Fritts, Eastern Advertising Manager; *Home Office*, Dansville, N.Y., Lora Canfield; *Pacific Coast Representatives*, Simpson-Reilly Ltd., Suite 814, Central Tower, 703 Market St., San Francisco 3, Halliburton Building, Los Angeles 17. Member Audit Bureau of Circulations.

SUBSCRIPTION PRICE, in United States and possessions, Canada (U.S. currency), Cuba, Mexico, Panama, Dominican Republic, Haiti, Spain, Central and South America, except Guiana, $4.00 a year. In other countries $4.75 a year. A request for change of address must reach us by the 25th of the second month preceding the month's issue with which it is to take effect (25th day of January for the March issue, etc.). Give both old and new addresses. Address all communications to THE INSTRUCTOR, Dansville, N.Y.

Entered as second-class matter at Post Office, Dansville, N.Y., under act of March 3, 1879.
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Age.......... Amount earned per month.......... Number of months you receive salary..........

Name and address of school you teach..........

How long with present employer.......... Previous employment..........

Husband or wife's employment.......... Salary per month $..........

To whom are payments on auto made? (Name)..........Town..........

Bank you deal with (Name)..........Town..........

Amount you owe bank? $.......... Monthly payments? $..........

What security on bank loan?..........

List below OTHER Loan or Finance company (or person) you NOW owe on a loan:

$.......... to (Name)..........(Add.)..........

Pay rent or real estate payment to? (Name)..........Town..........

Purpose of loan ....

The following are all the debts that I have:

Full Amount I Still Owe	Paying Per Mo.	To Whom Owing	Address
$..........	$..........	....	....
$..........	$..........	....	....
$..........	$..........	....	....

FILE INFORMATION ONLY — Please list below relative information for our confidential files

Name of Relative..........(Relationship)..........
Street.......... Town.......... State.......... Occup..........
Name of Relative..........(Relationship)..........
Street.......... Town.......... State.......... Occup..........
Name of Relative..........(Relationship)..........
Street.......... Town.......... State.......... Occup..........
Name of Relative..........(Relationship)..........
Street.......... Town.......... State.......... Occup..........

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here ________ Street Address..........

Town.......... County.......... State..........

NOTE	Amt. of loan	1st pmt. due date	Final pmt. due date	Prin. and Int. pmt. in .... Mo. pmts.	Mo. pmt. (except final) $..........	Final pmt. equal in any case to the unpaid principal and int.	Omaha, Nebraska Date..........

Agreed rate of interest: 3% per month on that part of the unpaid principal balance not exceeding $150 and 2½% per month on that part over $150 and not in excess of $300 and ¾ of 1% per month on any remainder of such unpaid principal balance; computed on the basis of the number of days actually elapsed, a month being any period of 30 consecutive days.

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Payment of principal and interest shall be made in consecutive monthly payments as above indicated beginning on the stated due date for the first payment and continuing on the same day of each succeeding month to and including the stated due date for the final payment.

Default in the payment of any instalment of the principal or charges, or either, shall at payee's option, without notice, render the then unpaid balance due and payable.

It is agreed that the validity and construction of this note shall be determined under and by virtue of the laws of the State of Nebraska.

This note and any evidence of security accompanying it are subject to acceptance by the payee at its office located as shown above. It is understood that if the loan is not approved, this note and any evidence of security accompanying it will be promptly returned to the undersigned.

NO PRINCIPAL PAYMENTS REQUIRED DURING MONTHS IN WHICH TEACHING SALARY IS NOT RECEIVED.

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(If married, both husband and wife must PERSONALLY sign)

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David Farragut
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Dolly Madison
Eli Whitney
*George Carver
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*John Paul Jones
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*Louisa Alcott
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Talking It Over-

Friendly Chats with the Editor

WHEN you've turned a couple more pages, you'll find our big thirty-two page Audio-Visual Supplement. It covers about every phase of audio-visual activity and we think it will be just what you want for your AV workshop or discussion group. Many of you have written us about various AV materials and equipment —now you have the full story, right at your fingertips. Last month I mentioned that I had gone to New York to work with *Irene Cypher*, who agreed to be special editor for the supplement. I cannot introduce her personally, but at least her picture is at the bottom of this column and I hope you will feel acquainted. I've found her to be a wonderful person and I know you would too.

We've made a slight departure from regular procedure—so I want to call it to your attention. All coupons concerned with free AV materials are in the AV Supplement, and the array is wonderful. I personally advise you to fill out every coupon and you will have a Grade A nucleus for an AV file. While you're about it, don't miss the offer for reprints of the Supplement, on page 22. Your school may want one for each teacher, and you'll certainly want one yourself. When you clip the coupons from your reprint instead of your magazine, you will have performed the impossible—you will have eaten your cake and had it too!

Here's one that's hard to believe but it's exactly what happened. This being inauguration month, we knew you teachers would want a picture of our newly elected president, suitable for your bulletin board. Since children should be able to recognize the president's flag, we included it too. (It's been changed recently, so the one in your files may be out of date.)

All went well until we tried to secure the picture of* President-Elect Eisenhower. *Our need was simple—we wanted a portrait view, not in uniform. We sent to our regular sources of photographs, and we expected to get possibly a dozen from each, to make our selection. Response—one source, absolutely nothing; another, nothing suitable; and so on. We then appealed to* Jack Fritts, *our New York advertising manager, who is interested in local politics in his home town. He consulted some bigwigs in New York City, who referred him to someone in Washington, who in turn sent us the picture you will see on page 51. So that photogenic Mr. Eisenhower is still a hard man to get a picture of—maybe he doesn't sit still long enough to have one taken.

Yesterday I received an amazing letter from a retired teacher, Harry L. Stewart *of Oakdale, Pennsylvania. Back in 1906 through our Club Exchange column, he began a correspondence with two teachers, both named John. One lived near Syracuse, and the other in Rutland, Vermont. Through the forty-six years, these three have corresponded although they have never met. All are now gentlemen of leisure, and it is their hope that they will be seeing each other during the next year. In the letter Mr. Stewart asks if any other persons have carried on a correspondence for a longer time than this as the result of a request in our magazine. I don't know, but I suspect not. At least for the present, we'll name them the champions.*

I have a daily ray of sunshine, regardless of the weather outside. It's *Mrs. Wampole*, who cleans our office and always meets us with a big smile and a cheery greeting. By her own admission she's Irish and her voice has a delightful booming quality and somehow life seems better when she's around. The other day she innocently let me in on a secret of how she maintains such a placid equilibrium. I had praised her work and she replied, "Well, I'll tell y', ma'am, I always do the best I can and then expect it will suit the other fellow." The key word there is *expect*. So often we do something and then wonder if it's good enough—if it will suit the person for whom it's intended. If it's our best, then we should pass it on unafraid, expecting only good or success to come from it. Such an attitude isn't easy but it pays off with big dividends—and best of all, it's habit-forming.

Mary E. Owen

Club Exchange

THIS free service is open to elementary-school teachers and pupils. Reply to any of the notices published here by mailing your answers directly to the teacher whose address is given; or send us a notice of your own, mentioning some point of interest in your locality. All letters received during the six weeks following publication of your notice should be answered. Items should give complete addresses, and be signed by the teachers themselves. Send them early, addressed to: Club Exchange, THE INSTRUCTOR, *Dansville, N.Y. We are unable to supply names of individual pen pals.*

Why not offer to exchange a reel of tape? In your recording, you could describe your school, community, and the surrounding territory. The children will enjoy making it and other schools will like to receive it. In exchanging tape, be sure to tell the speed at which you recorded.

California.—My fourth- and fifth-grade children would like to exchange letters, post cards, and pictures with other children in the United States. We live eighteen miles from Los Angeles, near the oil industry, and near an aviation center. Address all mail to: Miss Bertha M. Olson, Lincoln School, 2320 Plant Avenue, Redondo Beach, California.

Canada.—My grade-five pupils and I would like to exchange letters, cards, and so on, with pupils from other parts of Canada, all states of the U.S., and any foreign countries. We will answer all letters. Address mail to: Miss D. Fennell, Essex School, 98 Essex St., Toronto, Ontario, Canada.

Massachusetts.—My fourth grade desires to exchange letters with other boys and girls throughout the U.S.A., as they are studying about the growth of our country in social studies. They would also like to trade information and souvenirs with other children. Address all correspondence to: Miss Joan Ring, Mason School, 1243 Centre Street, Newton Centre, Massachusetts.

Michigan.—My third-, fourth-, and fifth-grade pupils and I should like to exchange letters, post cards, pictures, materials, and ideas with pupils and teachers anywhere. Our city is a noted furniture center. Address all mail to: Mrs. J. W. Ripstra, Shawmut Hills School, 2035 Lake Michigan Drive, Grand Rapids, Michigan.

New York.—My pupils in grades one to eight and I should like to exchange letters and cards with pupils and teachers anywhere. We are in a farming section about three miles from the city of Amsterdam, where carpets and rugs are made. The new Thruway is being built right past our school. Address mail to: Mrs. Eva B. Nodine, c/o Mrs. Dana Clark, 256 Guy Park Avenue, Amsterdam, New York.

North Carolina.—The pupils of the sixth grade of Brookford School wish to exchange letters and souvenirs with sixth-graders in our country and its possessions. We live in a textile village in the Piedmont Region of North Carolina. Near us are the cotton fields, the tobacco farms, the fruit orchards, and the forests which cause the many kinds of work carried on in our state. Address correspondence to: Mrs. John Brooks, Brookford, North Carolina.

North Carolina.—My fifth grade and I would like to exchange letters, ideas, and materials with other schools in the United States. Address: Mrs. N. H. DeBerry, Bladen County Training School, Elizabethtown, North Carolina.

"How come my birthday is in January, considering that the stork is a migratory bird?"

THE INSTRUCTOR

SPECIAL EVENTS

January—March of Dimes Month.
Jan. 1—New Year's Day.
Jan. 13—Stephen C. Foster Memorial Day.
Jan. 17-24—National Thrift Week.
Jan. 19—Birthday of Robert E. Lee.

Report on
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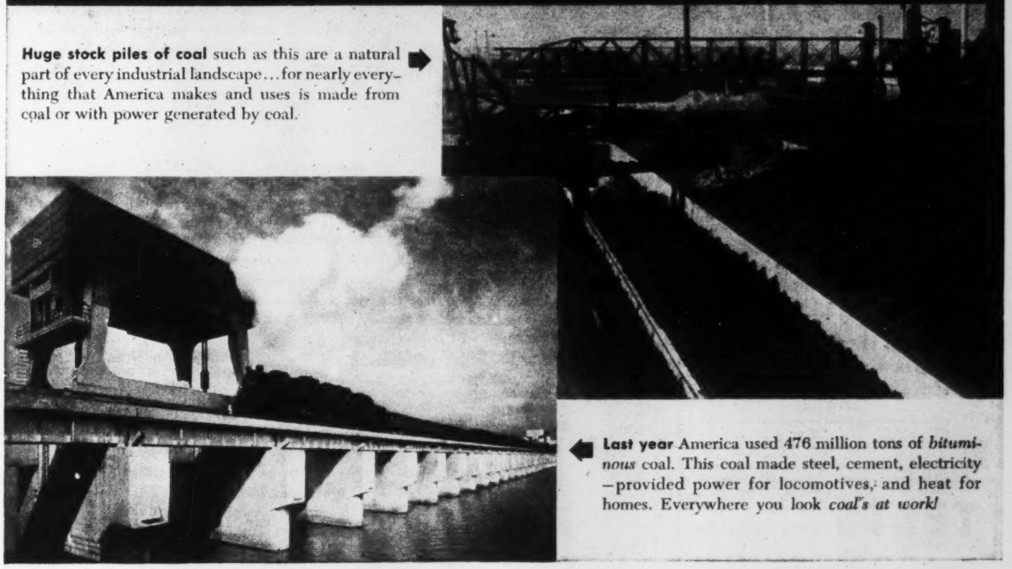

Huge stock piles of coal such as this are a natural part of every industrial landscape...for nearly everything that America makes and uses is made from coal or with power generated by coal.

Last year America used 476 million tons of *bituminous* coal. This coal made steel, cement, electricity—provided power for locomotives, and heat for homes. Everywhere you look *coal's at work!*

Use of coal is increasing—In fifty years America's annual need for coal has increased by 300 million tons. Now it takes 4 times as many tons of coal as tons of food to meet the nation's energy requirements. It is estimated that the nation's present coal consumption will double within the next 25 years!

Coal touches every phase of daily life—Each of us makes use of coal in some form every day. Coal generates about one half of America's heat, power, and light, and it takes a ton of coal to make every ton of steel. Coal is also a basic source of such things as nylon, perfumes, drugs, plastics. Making all the things America uses requires almost four tons of coal a year for each man, woman, and child in the country!

Plenty of coal for future needs—America's coal reserves are so huge that they are virtually inexhaustible. And to supply this coal America has the world's most productive and efficient coal industry. For these reasons coal will continue to be a vital ingredient in building a better life for generations to come.

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Books for Children

REVIEWED BY Christine Gilbert

Director of Curriculum and Public Relations, Public Schools, Manhasset, Long Island, New York

CURIOUS GEORGE RIDES A BIKE

By H. A. Rey

Curious George is at it again; that is, he is getting into mischief wherever he turns. Small boys and girls feel very akin to this little monkey who is too curious for his own good.

Ages 4–7 *Houghton Mifflin Co., $2.75*

SHAPES

By Miriam Schlein; pictures by Sam Berman

This is a fascinating book which presents the concepts of the shape of round and square to a young child. Told with humor and imagination, this book will help young children to become more observant.

Ages 4–7 *William Scott, Inc.; $1.75*

BEASTS AND NONSENSE

Written and illustrated by Marie Hall Ets

Mrs. Ets's collection of verses about the animals at the zoo, and even some of the people, have an originality and charm that will lead children to try their own hand at creating verse.

Ages 5–10 *The Viking Press; $2.00*

BUFFALO BILL

By Ingri and Edgar Parin d'Aulaire

A famous author-artist team has chosen the colorful story of this romantic western hero for their newest book. This true story is a romantic one indeed, for he was a daring rider, a buffalo hunter, pony-express rider, and Indian scout.

Ages 6–10 *Doubleday & Co., Inc.; $2.75*

THE WONDERFUL STORY OF HOW YOU WERE BORN

By Sidonie Matsner Gruenberg; illustrated by Hildegard Woodward

Mrs. Gruenberg, for over twenty-five years director of the Child Study Association of America, has written an outstanding book for parents and children to share together—the story of human growth and development. This is a frank, normal, and sane approach to the problem, which parents and their children will appreciate.

Ages 5–10 *Hanover House; $2.00*

THE BEARS ON HEMLOCK MOUNTAIN

By Alice Dalgliesh; illustrated by Helen Sewell

Jonathan lived in a stone farmhouse at the foot of Hemlock Mountain and when he had to go over the mountain for a large iron pot he kept repeating to himself, "There . . . are . . . no . . . bears . . . on . . . Hemlock . . . Mountain . . . no . . . bears . . . at . . . all." BUT were there bears?

Ages 6–10 *Charles Scribner's Sons; $2.00*

CHARLOTTE'S WEB

By E. B. White; pictures by Garth Williams

This fantasy is about a little girl named Fern who loved a pig named Wilbur who made friends with Charlotte A. Cavatica, a beautiful gray spider. The charm of this story is in the imaginative writing, the love Fern has for her animal friends, and the appealing illustrations.

Ages 8–12 *Harper & Bros.; $2.50*

MARY POPPINS IN THE PARK

By P. L. Travers; illustrated by Mary Shepard

A new Mary Poppins story is a cause for great rejoicing. This is not a fourth appearance but "the adventures in this book should be understood to have happened during any of the three visits of Mary Poppins to the Banks family." The spontaneous humor and delightful nonsense will charm the reader.

Ages 8–12 *Harcourt, Brace & Co.; $2.50*

TOLD UNDER SPACIOUS SKIES

Selections by the Literature Committee of the Association for Childhood Education; illustrated by William Moyers

"The Umbrella Books," anthologies of stories and poetry, are well known because of their universal appeal and usefulness. This new collection contains regional stories which reflect the lives of people in different sections of the United States and under varying climates and conditions.

Ages 8–14 *The Macmillan Co.; $3.00*

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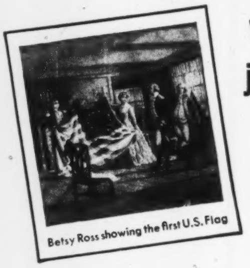
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Books for Teachers

REVIEWED BY Ruth M. Northway

Elementary Principal, Central School,
Springville, New York

School Texts

PIONEERS OF LONG AGO
By J. H. Roy and G. C. Turner

This is a collection of stories of early Negro explorers, pioneers, missionaries, reformers, and patriots. Interestingly written, with attractive illustrations. *The Associated Publishers, Washington, D.C.; $4.00*

ROUND THE SCHOOL YEAR
By Mildred A. Dawson and Bonnie Scales

In this second-grade addition to the "Language for Daily Use Series," activities are grouped around "At School," "At Home," "Birds," and "Holidays." Skills at this level include listening, reporting, writing, discussing, and creative writing. *World Book Co.; $1.32*

Post Office

FORESTS AND FIORDS
By Bernadine Bailey

Niels and Nora, two Danish children, learn about life in Scandinavia. The illustrations, by a native of Denmark, are authentic and appealing. A high interest level should make this book popular in the middle and upper grades. *Beckley-Cardy Co.; $1.60*

YOU AND YOUR PROBLEMS
By Stanley E. Dimond

LIFE WITH BROTHERS AND SISTERS
By Frances Ullman

GUIDE TO GOOD MANNERS
By Mary Beery

These booklets have "appeal" for adolescents for they discuss personal problems they must meet. Sketches help to emphasize the context, and charts help the child in analyzing and remedying his difficulties.
Science Research Associates; 57 West Grand Ave., Chicago 10; $.40 each

Professional Books

STORIES TO DRAMATIZE
By Winifred Ward

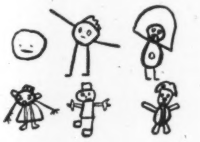
These stories are presented in response to many requests from drama teachers. The book is intended to be used with *Playmaking with Children* by the same author. Selections are organized into age groups and provide a wide choice of theme. *The Children's Theater Press, Cloverlot, Andioraze, Kentucky; $4.75*

WHAT IS PROGRESSIVE EDUCATION?
By Carleton Washburne

Parents, teachers, and others who wish to understand the changing pattern of education in our school should read this book by an eminent educator. It discusses discipline and authority, moral and religious education, and the common concern of home, church, and school in developing the child. *John Day Co., Inc.; $2.50*

SPEECH FOR THE TEACHER
By Fred S. Sorrenson

Basic speech skills are thoroughly discussed. Other forms of speech presented are the personal conference, discussion, parliamentary procedure, basic types of speeches, and radio and television. *The Ronald Press; $4.50*



ART EDUCATION IN THE KINDERGARTEN
By Charles and Margaret Gaitskell

The child's need to explore materials, the stages through which he progresses, and the setting and materials for creative art are here presented. *Charles A. Bennett Co., Inc., $1.50*

ELEMENTARY SOCIAL STUDIES INSTRUCTION
By Maurice P. Moffat and Hazel W. Howell

This book, designed as a text for courses in curriculum, shows how a social-studies program can be adapted to the needs and interests of children in social living. Types of program organization, varied procedures, and a wealth of resources are presented. *Longmans, Green & Co.; $4.25*

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In fact, it was the overwhelming acceptance of this *Better Homes & Gardens* Story Book that led to the sequel for older children, of the 6 to 12 range, that appeared last fall. Already teachers and educators are praising this SECOND STORY BOOK and its presentation of great authors. And no wonder! Note how carefully graded are the 19 world-famed stories and poems selected by Betty O'Connor.

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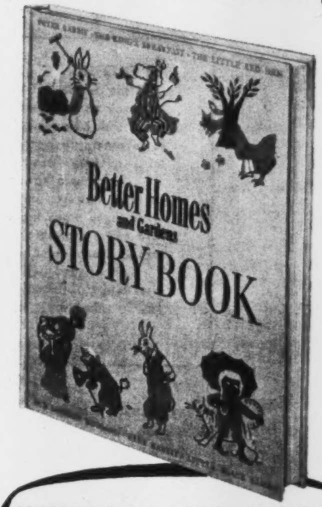

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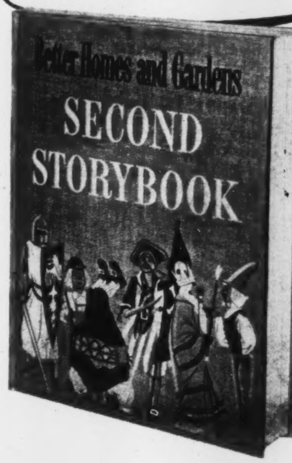

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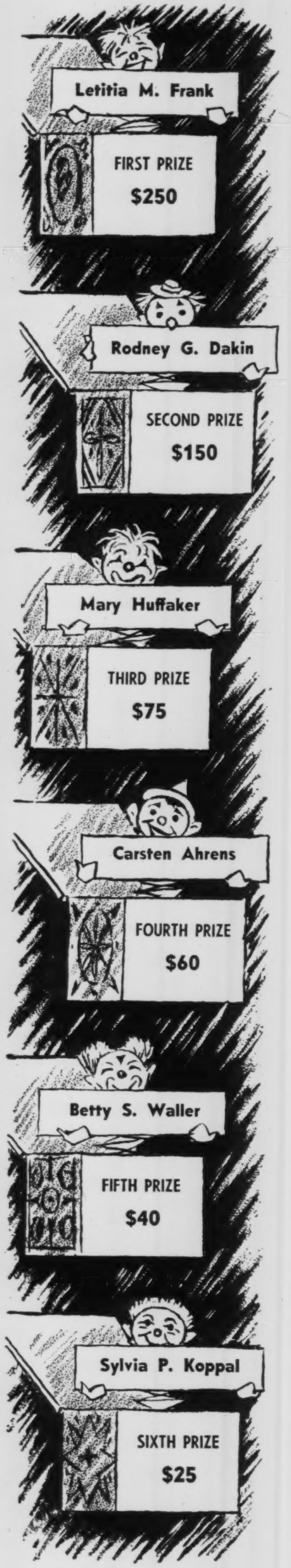


THE WINNERS!

1952 TRAVEL CONTEST

# of The Instructor

TEACHERS do get around! To be convinced of this, one need only glance over the list on this page. But the list is only a beginning. You will want to read the stories of these trips—as many as we can find room for. They offer the best possible evidence that travel brings teachers a rich harvest of pleasure and of profitable experiences. A combination of travel and study is increasingly popular, but in any case the traveler returns home with grist for the classroom mill and memories to last a lifetime.

Judging a contest of this kind is not an unmixed joy, because there are so many more deserving manuscripts than there are prizes. Yes, even when 46 prizes are provided, the judges wish there were more. A supplementary Honorable Mention list will be published next month, and every contestant who does not receive a money award will get one of The Instructor Illustrated Resource Units.

As always, we are grateful to the many teachers who sent us stories of their trips. Those that are published, beginning next month, and the suggestions in "Your Next Trip" (on page 103 in this issue), will help all readers to plan for coming vacations—and for week ends too!

—THE TRAVEL EDITOR

Six major prize winners and their trips: LETITIA M. FRANK, Teacher of English, Languages, Psychology, High School, Ware Shoals, S. C.: *New Vistas Opened for Me in Europe;* RODNEY G. DAKIN, Teacher, Grade 7, Fairfield Whitney School, Everett, Mass.: *Choose a Cape Cod Holiday;* MARY HUFFAKER, Teacher, Grade 5, West Stanfield School, Stanfield, Oreg.: *The Mexico I Found;* CARSTEN AHRENS, Teacher of Biology, South Hills High School, Pittsburgh, Pa.: *Mesa Verde, Land of Echoes;* BETTY S. WALLER, Teacher of Kindergarten, Pearl Harbor Elementary School, Honolulu, T.H.: *In Japan I Did As the Japanese Do;* SYLVIA P. KOPPAL, Teacher, Grade 5, Hillside School, New Hyde Park, N.Y.; *Israel Today—"From Dan to Beersheba."*

★ The Forty Winners of Ten-Dollar Prizes ★

Mary S. Aikens, Teacher, Grades 4-5, South Union School, Cordaville, Mass.: "Stories in Stone—the Arizona-Utah Canyons."

Elizabeth H. Backus, Instructor in Freshman English, Cornell University, Ithaca, N.Y.: "We Were Ambassadors on Wheels."

Anne Marie Burke, Teacher, Grade 2, John J. Doran School, Fall River, Mass.: "A Rewarding Week in French Canada."

Pauline Chadwell, Teacher, Grade 3, Center School, Lynnfield Center, Mass.: "Exploring My Native New England."

Marion C. Clark, Teacher of Geography and Reading, Grade 7, School 66, Buffalo, N.Y.: "Ho! Voyageur!"

Virginia B. Davis, Teacher, Grade 1, Grantham School, Goldsboro, N.C.: "A Dime Bank Took Us to Washington."

Ethel S. deVyver, Teacher, Grade 4, P.S. 148 Queens, Jackson Heights, N.Y.: "The Color-Saturated Virgin Islands."

Adda D. Dilts, Helping Teacher, Mason County Rural Schools, Ludington, Mich.: "Southern Mountains and Mountain Folk."

Frances T. Dobeske, Teacher, Grade 4, Garfield School, Michigan City, Ind.: "The Intriguing Southwest."

Genevieve J. Farley, Elementary Supervisor, Public Schools, Boston, Mass.: "Caribbean Cruise."

Emma Green, Teacher of Geography, Grade 7B, Lafayette Junior High School, Lincoln Park, Mich.: "Sweden and Its Gota Canal."

Eleanor M. Hegedus, Teacher, Grade 6, Fitch School, Norwalk, Conn.: "Berlin—Free Isle in a Red Sea?"

W. Lyndon Hess, English Teacher, The Milton Hershey School, Hershey, Pa.: "Southern Profile."

Betty S. Holder, Teacher, Grade 2, William T. Machan School, Phoenix, Ariz.: "Yosemite Has Something for Everyone."

Pearl I. Jehn, Teacher, Grade 5, Arthur Dixon School, Chicago, Ill.: "In Michigan's North Country."

Maybelle I. Keefe, Teacher, Grades 7-8, Roosevelt Junior High School, New Bedford, Mass.: "Four See the West."

Marie Kroeker, Teacher, Dawson Rural School, North Newton, Kans.: "Colombia Offered Me a Challenge."

Grace Linse, Teacher, Grade 6, Public School, Ronan, Mont.: "Great Cities of the Atlantic Seaboard."

Hazel A. Makin, Teacher, Grades 1-8, Dist. No. 42, Apache, Ariz.: "Delving into New Mexico's Past."

Jean L. Matthew, Principal, American High and Elementary Schools, Paris, France: "'Athens . . . Mother of Arts and Eloquence.'"

Nellie McGuinn, Teacher of English, Grades 6-8, Lowell School, Kansas City, Kans.: "Following Pioneer Trails."

Robert S. Mitchell, Teacher, Grade 6, Perkins School, Sandusky, Ohio: "South of Mount Vernon."

Pearl Morrison, Teacher, Grades 1-3, Air Force Dependents School, Shaftesbury, Dorset, England: "Summer in Sicily."

Eleanor J. Nilson, Teacher, Grade 3, Southgate School, Seattle, Wash.: "Bus Trip to Alaska."

Mary C. Paton, Teacher, Grade 4, Broadway School, Long Branch, N.J.: "Thank You, Mexico!"

Helen F. Patridge, Teacher, Grade 2, School No. 61, Buffalo, N.Y.: "Honduras, Land of Oxcarts and Airplanes."

Estelle Phillips, Teacher, Grade 3, A. H. Wilson School, New Orleans, La.: "'Freightering' in the Caribbean."

Katherine Janet Putt, Teacher of Kindergarten, Public School, Haworth, N.J.: "Magical Paris, and Beyond."

Marion M. Reed, Teacher, Grade 3, Lincoln School, Fairfield, Conn.: "Hawaiian Volcano in Action."

Florence M. Reid, Teacher, Grade 5, O. H. Perry School, South Boston, Mass.: "Europe Seven Years Later."

Leona B. Ronan, Teacher, Grade 4, Lincoln School, El Paso, Texas: "Great Britain and the Scandinavian Countries—Strongholds of Democracy in Europe."

Florence R. Schroth, Teacher, Grade 3, Jefferson School, Winona, Minn.: "Scintillating Nassau."

Eunice Sherard, Teacher, Grade 2, Washington School, Richmond, Calif.: "Death Valley Fascinated Us."

Ina W. Shields, Teacher, Grades 5-6, Elementary School, Beltsville, Md.: "Finland the Admirable."

Sister Jean Patrice, C.S.J., Kindergarten Teacher, St. Theresa's School, Honolulu, Hawaii: "A Pilgrimage to Father Damien's Island."

Jessie M. Thompson, History Teacher, Grades 6-7, City School, Rogersville, Tenn.: "'New Scotland' and New England."

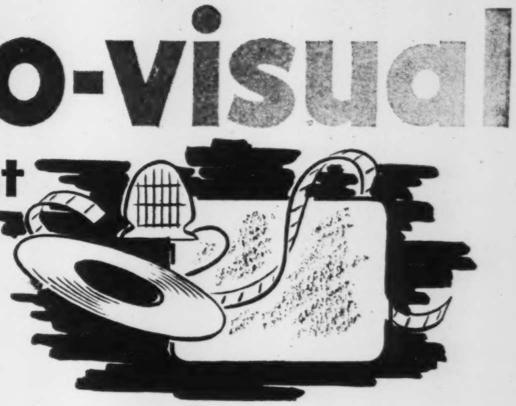
Audrey A. White, Teacher, Grades 5-6, Hayes Consolidated School, Storm Lake, Iowa, "From Cornfields to Glaciers."

Roberta K. Wigton, La Porte County Art Supervisor, Grades 1-12, La Porte, Ind.: "Christmas in Guatemala."

Sheridan Youngblood, English Teacher, Grades 4-5, Shive School, Vernon, Tex.: "On Both Sides of the Andes."

Margaret K. Zieman, Lecturer in English, Extension Department, University of Toronto, Toronto, Ont.: "Europe on a Shoestring."

THE INSTRUCTOR audio-visual supplement



Why Think About
AUDIO-VISUAL MATERIALS?

Irene F. Cypher

Administrative Officer, Film Library, and Associate
Professor of Education, at New York University

Special Guest Editor for The Instructor Audio-Visual Supplement

As an individual and teacher, I believe that audio-visual materials are important. Why? Because I have used them: used them singly and in combination; used them under perfect conditions and under not so perfect conditions. The results have been good, only fair, or excellent, in proportion to my remembering to do one thing, namely, to think.

Every child who comes into a school brings with him his likes and dislikes, habits, attitudes, mannerisms, skills, and reactions. This modern child is the product of his home and the diverse things found there, such as radio, television, phonographs, cameras, mechanical devices, home movies, community movies, trips to zoos, and trips to the country. He enters school with a host of ideas running rampant through his mind. At this point the school is expected to lead him through a maze of subjects included in the curriculum and produce the so-called educated individual.

This is quite a goal when we consider the size of the modern world and the many peoples who live thereon. Is it possible for a teacher to do what we are asking her to do, to bring this world into the classroom? It is, to the extent that she is provided with adequate materials for doing the job, and to the extent that she *thinks* about how to use them effectively.

To take first things first, it seems to me that the most sensible and feasible way to bring the world into our classrooms is to make use of the teaching materials which depict and represent this world. This points directly to the use of such things as motion pictures and recordings. In various ways these show the world in all the richness of its color, and form, and the life that is lived on it from pole to pole by man, birds, animals, insects, flowers, and so on.

Shall the teacher use them all? Do they relieve her of work or responsibility in her own presentation of information? Do they actually make it easier for her pupils to grasp facts. Do they really help to prepare her pupils for life? Why is it so important to think about them anyhow? Why not stick to the tried and true traditions and rely wholly upon teacher, plus blackboard and chalk, plus books? This combination functioned for many years and produced some very good scholars without the help of any newfangled gadgets.

We should face the facts and awake to the realization that the gadgets of visual instruction have been overemphasized. *We have let the fact that it is necessary to use equipment blind us to the fact that it is the materials shown by means of the equipment which should be our major concern.*

There are many excellent films, filmstrips, slides, and recordings. The persons responsible for their creation have devoted time, research, and effort to the production of something the purpose of which is to take the cold formal facts and make them clear, interesting, and understandable. Like the parts of any whole, each has a function. The strength of one is the weakness of another. One supplements another. One helps to clarify pictorial impressions; another helps to make sound impressions more meaningful.

Not one of these materials, however, is designed to perform miracles. Good results are achieved only when the teacher thinks about how to use them in relation to subject matter and the needs of the human beings who comprise her class.

There are many books about any one topic, but we do not expect to read them all. There are many chapters in any textbook, but we do not always assign them all in one term or for one lesson. Why not try an application of some of the plain common sense we have used in other situations to our utilization of audio-visual materials? The criticisms we hear are all too often occasioned by poor techniques of utilization, and lack of thought when selecting materials.

The enthusiastic users of audio-visual materials do not advocate filling all the hours of the school day with *spectatoritis* sessions (motion-picture showings). They want active discussion periods, but they also know that such periods are frequently more active when the discussion is motivated by the viewing of a film or filmstrip.

Further thought and investigation will reveal that the good teacher who uses audio-visual materials does not smother curriculum content with a hodge-podge of meaningless gazing at pictures. Rather she uses them to bring to light unsuspected details that will interest pupils and stimulate them to research beyond that necessary to meet lesson requirements.

The true believer in the efficacy of audio-visual materials is not a believer in "audio-visual periods," but in classroom lessons that include utilization of whatever will serve to interest, stimulate, and answer the needs of the group.

In our schools today we want good materials that present true, interesting pictures, and the utilization of these materials in such a way that pupils are stimulated to think for themselves in all subject areas. Our own experience has been that the best thinking about, and use of, audio-visual materials is going on in the elementary schools. The millenium has not been reached, however, and there is still need for improvement along the following lines.

Think before you purchase or rent. Select materials that meet specific needs in your own particular school and don't let anyone high-pressure you into the final selection. Examine materials and do not accept on mere paper descriptions. The only reason for including any materials in your program is to serve the needs of your curriculum and your pupils. A crowded stockroom is not necessarily an indication that you have a good supply of teaching aids. The best criterion is still quality.

Think before using. Is the material adequate for subject coverage, adapted to age levels and interests? Don't blame the material if *you* select too advanced or too elementary a presentation.

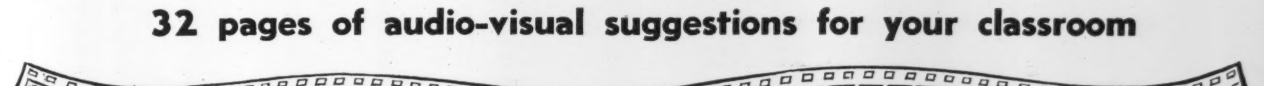
Think while using. Are you presenting the material under the best possible conditions, and in a way designed to get the best reactions? Don't become a devotee of "one method of presentation." Vary your materials and how you use them. Don't be afraid to use new materials or new techniques of presentation.

Think after using. Did you achieve the results you desired? Did you leave a true impression in the minds of your pupils? Is there something still to be uncovered? Reactions vary from class to class, and you cannot take it for granted that all classes will react at the same rate of speed or respond in the same way.

Think about the fact that the same types of materials you are using in the schoolroom are also in the homes of your pupils. Try building up looking and listening tastes that will help them select better movies, radio, and television programs for their after-school hours.

A few materials, well chosen, interesting to pupils and teacher, and used in a normal, natural way make an excellent classroom situation. What a wonderful training ground for the child now, and for the adult to come! But why *just* think—why don't you try it and prove this to be true?

32 pages of audio-visual suggestions for your classroom



THE TEACHER LOOKS AT *A-V Equipment*

Harold W. Benda

Director, Audio-Visual Education, State Teachers College, West Chester, Pennsylvania

AN IMPORTANT part of a school's audio-visual program is the equipment available. The number of projectors, recorders, and radios must be based upon the use a faculty will make of them. Too often the audio-visual program is evaluated in terms of how much equipment is on display in the school.

I prefer a more practical approach—the school's ability to use this equipment. When teachers have proved to themselves and the community that the educational program will be enriched by more and better mechanical aids, then the school budget certainly should provide for their purchase.

I believe in the audio-visual equipment which makes learning situations more real. I also believe that teachers will make greater use of certain pieces of this equipment provided it has three characteristics: performance, portability, and ease of operation.

Motion pictures have proved their worth as teaching tools and all teachers should have access to a good projector. If it is to serve a small school for classroom use, and on occasions the assembly program, purchase a machine in the standard weight class because sound amplification for large groups will be more satisfactory. If the projector is for classroom use only, the lightweight machine does a suitable job, and the cost is less. Most sound projectors operate on silent speed, and it is possible to show silent film on them. It would be unwise to purchase a silent motion-picture projector because most educational films are sound.

Filmstrip projectors will always be popular with teachers in the elementary grades. The number of titles of filmstrip available in all subject fields makes this piece of equipment a must in every school. Today these projectors are perfected to the degree that teachers are finding it possible to project under extremely poor room-darkening conditions. Many filmstrip projectors are equipped with 300-watt lamps and some even larger. This necessitates a very efficient heat filter lens or a cooling fan so the heat will not injure the slides or the filmstrips. Schools should purchase a projector that can show 2″ x 2″ slides. Teachers can also use their own color slides.

On the new machines, the film is inserted through the film track from above. Framing is simple, focusing is easy, and the projector is portable. For many years it has been possible to get sound to accompany filmstrip through the medium of disc recording. Recently a manufacturer has developed a device which makes it possible to provide the automatic changing of frames on a filmstrip in synchronization with a tape recording.

Another useful projector is the opaque projector, but it is necessary to have a dark room. These machines have had the drawback of getting very hot but the newer models have excellent cooling devices. At least two manufacturers have opaque projectors on the market which will accommodate materials up to 8″ x 10″. This is important because one of the big reasons for using this machine is to project the pupil's work.

Improvements on the larger opaque projector are the vacuum-type platen which holds the projected materials in place, and a conveyor of the endless-belt type which enables the teacher or pupil to feed either mounted or unmounted materials without burning fingers or flashing light from opening and closing the projection platen. This same machine has the lens mounted with a greater range for focusing on large or small screens.

Reading skills are given greater opportunity for development by the use of equipment known as tachistoscopic projectors. Attachments are available for some projectors which permit materials to be viewed for only a fraction of a second. This exercise improves a child's reading ability.

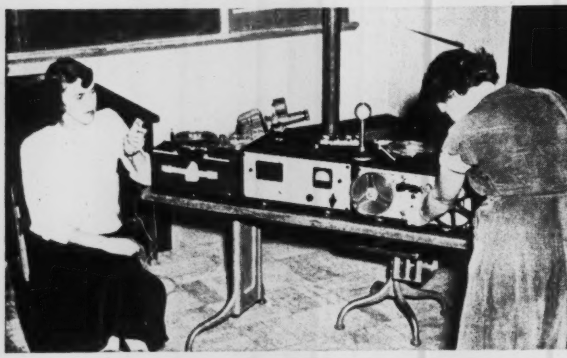
Until recently, teachers have not been too enthusiastic about tape-recording equipment. One reason has been lack of understanding of its real value; and, secondly, it has seemed to them difficult to set up and operate. Manufacturers have perfected tape-recording equipment to the extent that today even a child can operate most machines. Also, the recorders have been made more portable. Tape recorders are available which operate at various speeds. The slowest is $1\frac{7}{8}$ inches of tape per second and the fastest is 15 inches per second. Slower speeds record the speaking voice quite well while faster speeds are preferred for vocal and instrumental music. A recorder which operates at a speed of $7\frac{1}{2}$ inches per second will do a commendable job for both music and voice. Tape libraries are being started in many sections with recordings standardized on $7\frac{1}{2}$-inch speed.

Certainly all elementary schools use a number of disc recordings. Therefore, a record player is another important teaching tool. Today with the differences in speeds of recordings on discs, it is important that a school purchase equipment which will accommodate 45, 78, and $33\frac{1}{3}$ rpm recordings and transcriptions.

Radio and TV should no longer be overlooked as teaching tools. A school should own a good A.M.-F.M. radio receiver. Most radio stations have F.M. broadcasts today and this enables static-free listening activities for children. In the newer school buildings, and those being built today, a public-address system with a console radio which is centrally located gives teachers more opportunity to utilize the best in radio education.

With the Federal Communications Commission allocating over two hundred channels for educational television programs, it becomes apparent that teachers should have access to TV receivers. The receiver for classroom use should have at least a 21-inch screen and a 12-inch speaker. This medium of communication seems at this time to have the greatest possibility of any of the audio-visual equipment.

Last, but not by any means least, a school should purchase wisely. This demands that you buy from dealers with a reputation for integrity. There are reliable dealers of audio-visual equipment in every town and city. They are your greatest help in the selection of good equipment. They will provide demonstrations of the machines you wish to buy and they will guarantee the service necessary to keep the audio-visual program in your school in continuous operation.



Successful use of the new audio-visual equipment depends on the teacher's knowledge of operation, whether it be a tape recorder, a record player, or a movie or filmstrip projector. These two students at West Chester State Teachers College in Pennsylvania are learning from experience. The student (above) is speaking into a "mike" and making a recording, while her companion adjusts another type of machine to listen to a previous recording. The two girls (lower right) are learning the operation of two filmstrip projectors through close examination.

USING MOTION PICTURES *. . . with Field Trips*

E. Winifred Crawford

THE motion picture (a vicarious learning situation) and the field trip (a direct learning situation) are each essential to advance children's thinking and to increase their appreciation. This article is limited to a consideration of their use by fifth-year and sixth-year pupils, and their teachers.

During the planning for such experiences the teacher chooses several films, evaluates each in the light of her objectives, and makes her selection. She may spread their use over several days. She takes the field trip by herself in advance (unless she is already familiar with the ground to be covered). She plans with principal, host, parents, and transportation company; attends to insurance and liability waivers; and helps the children plan their observations and care of specimens, if any.

Motion pictures can motivate field trips. A group of sixth-year boys whose class had studied a film on correct bicycle practices were concerned because some younger bicyclists were not always careful. The class discussed the situation, and studied the film again. They decided to divide into groups and make a morning, noontime, and after-school survey on roads. Committees gained the co-operation of principal, school police officer, and mothers. After this the class thought an assembly program to demonstrate good bicycle habits would be effective. The survey, repeated a week later, revealed a great deal of improvement.

Motion pictures can lead to language arts experiences. A class studied films to help them understand how the life, industries, and products of the Mexican people are largely a result of the geography and climate. With this background, one girl invited the class to her home to enjoy the films her parents had taken in Mexico, examine native articles, and enjoy refreshments on Mexican dishes. The next day she asked the class if it would not be fun to make a sound track for her father's film so they could hear it in the school's magnetic motion-picture projector. Her father supplied an edited copy of his silent film. The children studied the film, selected music, wrote and practiced the script, then took turns reading parts into the microphone to record it on the sound track while they looked at the film. The class invited the girl's father and mother and the parents of all the children to view the film and listen to the class-produced story.

Motion pictures can lead children into concerns far beyond the original purpose of the study. A teacher was using a film to help rural children understand why certain industries flourished in their state. During the discussion on farming the problem of migrant workers caught the children's attention. For several days they kept asking questions, so the teacher planned a trip to a farm which employed migrant workers, and carefully prepared the class. A group of serious children returned for further study. Enterprises were developed for making and sending gifts to the migrant children. The teacher realized that this trip was of lasting value in human relations, and more important for the children than the study as first planned.

Motion pictures and local field trips can lead to week-end trips. A class was investigating conservation of natural resources. A film on the formation and erosion of soil sent the class on a trip around town. Gradually the teacher developed the idea of taking the class on a week-end trip to a state park to study flowers, wild life, and soil conservation. More films were studied and the necessary plans were made for the trip. One mother offered to take motion pictures if the children would plan the film, and the teacher planned to take miniature slides. A member of the state conservation department greeted the children and the parents at the park. After the pictures were taken, one group edited the film, another wrote the script and recorded it on tape, a third planned a class discussion using the slides, and the fourth group made a diorama showing methods of controlling soil erosion.

Information from motion pictures can be verified or supplemented on field trips. Spring came and with it the school garden, so films on planting and seed germination were studied. The children wanted to see how "a real farmer does it." On the first trip they saw the farmer plant a garden. Later, on a second trip, the class compared their school garden with his. The exchange of string beans and the letters of thanks revealed their joy in this enterprise.

Field trips can be taken to discover and enjoy natural beauties like those seen in films. Nature films explained so much more than the children had discovered alone that they asked their teacher to take them where they could learn to know the birds, butterflies, and flowers.

On field trips children do some things they have observed in motion pictures. The need to read maps led to the study of a map film. This film was responsible for a compass-and-map trip during which the children made observations and drew maps. They returned to study the film again, and to improve their maps.

Films studied in school can lead children to go on field trips of their own. Nature films dealing with birds led some girls to form a club to study birds each Saturday morning in a mountainside park. Later they watched bird migrations in the spring and recorded the information.

Family trips and school motion pictures can lead to field trips. Children who were studying South America had been to the circus with their parents. Their interest in the natural environment of the wild animals suggested a film which in turn resulted in a museum trip to study habitat groups.

School films often interest parents in taking more and longer trips than is possible for school groups. Films which depict historical events; lives of statesmen, writers, artists, and musicians; or films of natural wonders and parks, give children a motive to interest their parents in taking them to such places and exhibits to make observations.

Motion pictures and field trips give children an understanding of human society. Trips to centers of community service, welfare agencies, local and county courts, state and federal departments, and the United Nations call for the use of films before and afterwards. Observations and restudy of the films result in additional trips.

The greatest values of motion pictures and field trips are found not in school alone, but in attitudes, thinking, habits, and appreciations developed by the pupils.

H. A. Vandenbree

Every Record Can Have 9 Lives

lio Corporation of America

[illegible]O YOU recall a day when you resolved to play a record for your class, and arrived in the school record library with only five minutes to search for one? You found the collection had not been intelligently arranged and those who borrowed in the past had put back their records during a quick dash for the door at dismissal time, and everything was in a jumble. You can still make use of that library!

Open the door of the record cabinet and take the first four records that your hands can reach. Never mind titles or composers. Back in your room, let's suppose one is a march. Plug in the record player, and play the march while your class enters the room. Won't it be nice to hear music instead of scraping feet? The children will like it too.

Later, before the recess or play period, your pupils will become restless or listless. Take the same record, and announce a "game." Play the march and count together from one to eight. Count until the group has a good rhythmic feeling, and clap on the count of eight. Choose a leader to march in the aisles and tap a child who is near him when he says "eight." This pupil joins in and marches behind the first. At the next count of eight, the second child taps another. Soon everyone is marching. Silly?—yes, but it's a refreshing change of activity.

Don't be afraid of repetition. One reason why many "music appreciation" lessons fall flat is that the pupils hear each recording only once.

If some children have asked the name of the music, they are ready to talk about it. Maybe *you* don't know much about it (we hope your music supervisor can fill in some details), but if you are on your own, find out about march music or bands. Then the children can improvise instruments from such materials as two pencils and two rulers. Your "trombones" can move their slides (the two rulers); your flutes can "play" quite realistically (one pencil held in a flute position); and your piccolos (a shorter pencil) can trill away for fair.

By this time, some children will have noticed where the style changes. This can be the first step in teaching music form.

Maybe you pulled out a recording of something dreamy and soft? Play it near the end of a day when you and the class need quiet and rest. Something lively and brisk? Play it to change your mood when nothing seems to go right. A vocal solo? Give your children a chance to hear a singing voice other than your own. A record of changing moods? Ask for stories or art work that the music seems to describe. Violin solo? Maybe Mary Jones will bring an old violin from home. Even if you can't play it, the children can find out how a violin is tuned, how many strings it has, and some children may even attempt to play it.

Perhaps one of the greatest evils in playing recordings of classical music for school children has been that the typical appreciation lesson begins with a teacher delivering a monologue about the composer, when he lived, and the beauty and power of the music, and the reverent spirit in which we approach its hearing. Start at the right place—start with the music. Play a record a day. Don't always have a hallowed silence: play while the children are painting, resting, eating, or making something. And you will find each of your records *will have* nine lives!

Elva S. Daniels

Supervisor of Music, Public Schools,
Swarthmore, Pennsylvania

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FILMSTRIPS?

We Use Them

EVA S. LLOYD

Teacher, Fourth Grade, and Co-ordinator of Visual Instruction, Columbian School, Hornell, New York

Filmstrips like ***"Introduction to the Globe"*** *(Jam Handy), above, and* ***"Telling Trees Apart"*** *(Row Peterson), below, give fresh meaning to the curriculum.*

"OUR class is going on a make-believe airplane trip to Antarctica today—all the way to the bottom of the earth," remarked Nancy, in the hall.

"You can't," John answered indignantly, "there's no bottom of of the earth! I know because our teacher showed us a filmstrip about it and there's only a north pole and a south pole."

"I wish we could have filmstrips, but our teacher never uses things like that," Nancy said.

Sometimes one is reluctant to use that which is unfamiliar and new. Any classroom teacher can easily use filmstrips if she has the minimum necessary equipment. Many times during the showing of a filmstrip, a child has exclaimed, "Oh, now I know what you mean." Remarks like this help us realize the worth of filmstrips.

There are several advantages in using filmstrips. In a large class, they enable the teacher to reach each and every child. The child who has difficulty in reading can get a better understanding from what he sees. If there is text, a child who is a good reader may be chosen to read. This not only gives him reading practice but helps the others to understand the picture better. Children should be encouraged to discuss and ask questions freely. Filmstrips encourage the bashful child to speak, for at this time the children are looking at the filmstrip and not at the child speaking.

Any one picture frame may be referred to as many times as needed with little difficulty. This particular phase makes filmstrips more advantageous than a moving film. Another advantage is that a filmstrip projector and small screen are easily moved from one place to another. A minimum of skill and time is needed to set up a filmstrip projector.

Before using a filmstrip, a teacher should preview, and become familiar with, the material to be shown. She may then anticipate questions which the children will have. Filmstrips serve their purpose better if there is a class discussion either first, or after a subject has been well launched and the children have a working knowledge of it. A filmstrip may well be used to summarize a unit, and to make it more meaningful to the class.

To show a filmstrip to a group, the room should be as dark as possible. However, regular shades may be used with a green-colored screen that has wings on each side to protect the screen proper from direct glare. The projector is all important. A 500-watt air-cooled projector gives a bright picture even with some light in the room.

Some schools have a special room for the use of audio-visual materials. I feel, however, that the classroom is the most preferable location. Then when a filmstrip has been shown, discussion may take place immediately. If necessary, the projector can be turned on and the frame or frames about which there is a question viewed again. There is not the distraction of moving from one room to another. A further advantage of using the classroom is the conservation of time. It takes precious minutes to move to another room and back again.

There are many good filmstrips from which to choose. The filmstrips which correlate with reading series are very worth while. A filmstrip may show the life of people in other countries.

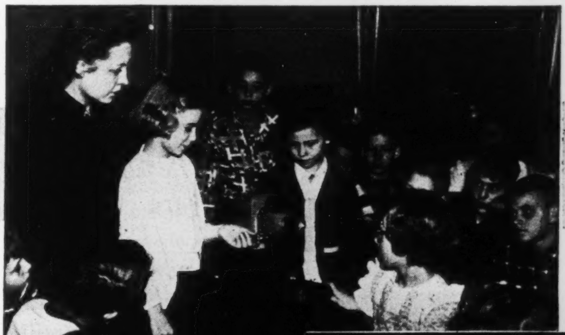
The pictures elaborate upon, and portray, those things which are difficult for the children to understand from mere descriptions. For instance, the *peel* used in pioneer times to take bread from a brick oven might mean something different to each child. Show them a filmstrip of a pioneer mother taking a loaf of bread from the oven with this long-handled gadget, and each will really understand.

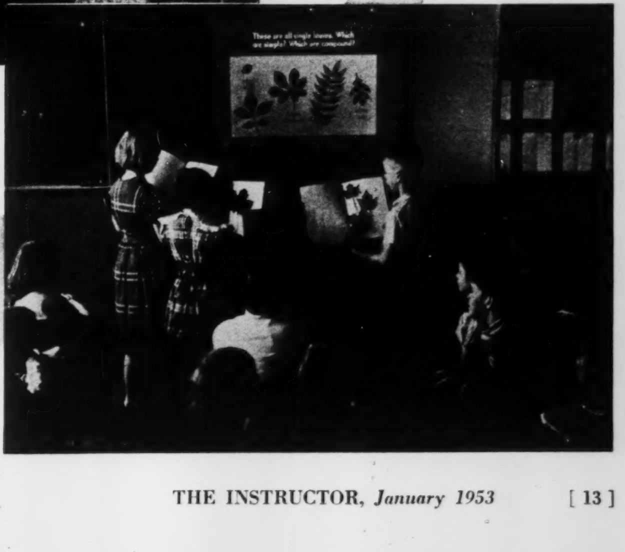
Many science filmstrips will serve as reinforcements of science facts that have been discussed. In studying the different kinds of trees as shown by their leaves, the class collected and pressed many kinds of leaves. Then the leaves were mounted on paper and labeled. The leaves were then compared with filmstrip pictures to see whether the leaves were labeled correctly. A spatter painting of a favorite leaf was made and used as a cover for each person's leaf booklet. Many teaching materials may be used in conjunction with the filmstrip.

At the beginning of the year the flag salute was studied as to its real meaning for each individual in the room. Then the children copied the pledge and made several colored flags to show some of the many steps in the development of our flag. A series of colored filmstrips was then shown, on the history of our flag, our national anthem, and flag etiquette. Finally we joined the children on the screen in the pledge of allegiance to our flag.

While we were working in social studies, many maps, globes, and filmstrips were used together. We discovered that each piece of equipment explained the same thing, only in a different manner.

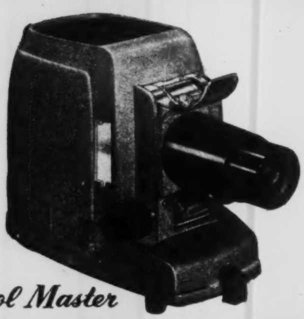
Thus, filmstrips are useful in each subject. Through a knowledge of the materials available and a preview of them, a teacher can more wisely select the material for her class. Like all teaching materials, filmstrips are valuable only if skillfully used.





These are all single leaves. Which are simple? Which are compound?

the society for visual education



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Official Photograph, Board of Education, City of New York

MAKING Lantern Slides and USING Them

URSULA M. MORAN

Bureau of Visual Instruction, Public Schools, New York, N.Y.

THE making of handmade lantern slides has been carried on for some time but not everyone is informed as to its simple procedures. This type of work is becoming more and more popular as teachers and supervisors realize its usefulness.

There are several types of handmade slides. At this time I shall deal only with etched-glass, clear glass, and cellophane slides.

The etched glass slide is made of a piece of plain glass, 3¼″ x 4″, roughened on one side with acid or carborundum powder so that one can draw or write on it with ordinary medium lead pencil, colored slide-marking pencil, or ink. The image or picture is first traced or drawn on paper, allowing a half-inch margin within the 3¼″ x 4″ dimensions of the slide. The glass, roughened side up, is placed over the image to be reproduced and the tracing is made. A good firm outline is essential. With a little practice the pupil can work directly on the glass.

Use care in handling the slide as finger marks are grease marks and spoil the picture. Form the habit of holding the slide by the edge.

When hand lettering or writing is to be done, cross-section paper laid under the glass will provide horizontal and vertical guidelines.

The effectiveness and the attractiveness of the slide may be improved through coloring—either with colored slide-marking pencils, inks, or a combination of both. The ink should be applied with a toothpick or a fine water-color brush, near the center of the space to be colored, and then worked out to fill in the outline. If more than one color is to be used, the first color should be thoroughly dry before the second color is applied, to prevent the colors running together. One of the simplest types of slides is made by using a water-color pencil on finely etched glass. A very inexpensive medium is ordinary colored drawing or fountain-pen inks. Do not use colored India inks, as they are not translucent.

The cellophane slide is most frequently used for projecting written or printed material. It is a valuable teaching tool in the hands of a busy teacher. Assembly songs, poetry, and review exercises usually written on the blackboard may be put on such slides and kept for repeated use. Amber-colored cellophane is more satisfactory for this type of work, as the glare of clear white light is softened and the typed material is read more easily.

Those who have plenty of cellophane and a limited amount of cover glass may make up a series of slides on cellophane and insert these one after another between two cover glasses which have been hinged or fastened together on one of the 4″ sides.

To prepare a cellophane slide, first cut a piece of cellophane the size of a slide (3¼″ x 4″). Then cut a piece of carbon paper 6½″ x 4″ and fold the carbon sides together so as to form a folder 3¼″ x 4″. Place the cellophane inside the carbon and write or type desired material. If the material is typed, use the typewriter just as you would in cutting a stencil. Always remember to keep a ½″ border all around. (You can buy commercially prepared cellophane slide mats. They are inexpensive and timesaving.)

After the material is typed, remove the cellophane from the carbon and insert it between two cover glasses. Tape only one of the four sides of the cover glass if the slide is not to be kept permanently.

Cellophane also takes drawing inks and colored china-marking pencils. Pictures made using a firm India-ink outline and then filled in with colored drawing or fountain-pen inks, or with china-marking pencils, make very attractive slides.

The clear glass slide, made with India ink on plain cover glass, gives a good sharp outline. A thin coat of clear shellac on the glass makes a good surface on which to draw. Cheaper and easier still, dust talcum powder or ordinary chalk dust over the glazed surface if your ink won't hold. To preserve the slide and to prevent the ink from chipping off, cover the surface with a cover glass and bind together.

The silhouette or paper cutout is still another type of slide made on clear or cover glass. The figure to be reproduced is cut out of paper and then inserted between two cover glasses. Cutout slides may be made more attractive by using colored cellophane. Sometimes several colors may be used or combined.

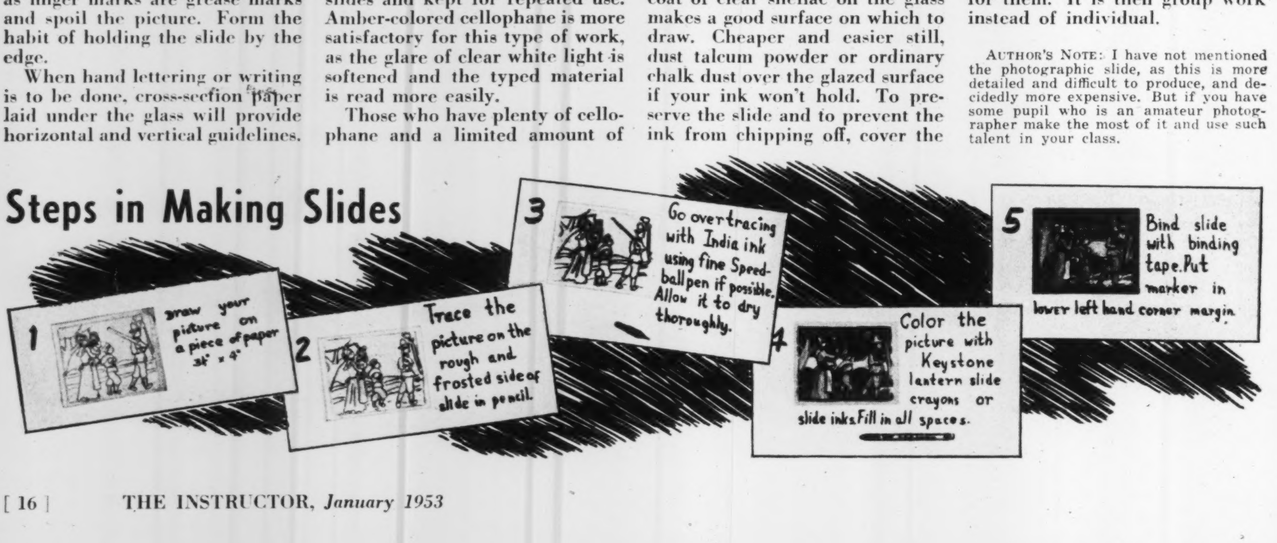
THE handmade lantern slide has several desirable educational aspects worth every teacher's consideration. It encourages critical thinking. Children must learn to evaluate a topic and decide what should appear as a slide. They learn to put into graphic form much material found during research. They must formulate questions to accompany their graphic presentation. These may be used to quiz visitors, classmates, or assembly audiences.

Children gain poise and confidence in assembly work as they forget their audiences in their desire to share their knowledge. They learn to appreciate the efforts of others and develop a responsibility for material, as great care must be exercised in handling the slide and ink.

Sometimes it is desirable to have all the children make slides and to let the members of the class select the best of any subject or series. This tends to develop a perfection in slide making and an appreciation of the other fellow's ability. Pupils team up and the real artists have their helpers gathering and selecting material for them. It is then group work instead of individual.

AUTHOR'S NOTE: I have not mentioned the photographic slide, as this is more detailed and difficult to produce, and decidedly more expensive. But if you have some pupil who is an amateur photographer make the most of it and use such talent in your class.

Steps in Making Slides



1 Draw your picture on a piece of paper 3¼″ x 4″

2 Trace the picture on the rough and frosted side of slide in pencil.

3 Go over tracing with India ink using fine Speedball pen if possible. Allow it to dry thoroughly.

4 Color the picture with Keystone lantern slide crayons or slide inks. Fill in all spaces.

5 Bind slide with binding tape. Put marker in lower left hand corner margin.

Getting the MOST from your TAPE RECORDER

Arthur F. Byrnes
Director, Office of Audio-Visual Education,
Eastern Illinois State College, Charleston, Illinois

"DOES my voice really sound like that, Miss Drake?" The experience of hearing one's own voice objectively for the first time is received in various ways. Children are thrilled, surprised, disappointed, shocked, amazed; and most just can't believe it is their own voice that they are hearing.

Recording sound on tape is one of the newer technical tools that educators are discovering in their search to make experiences in the school more real and alive. It is wholesome to note that teachers are aware of their responsibilities to make learning situations as concrete as possible and are enterprising enough to include in their teaching materials the latest technical developments.

With the exception of television, recording sound on tape is the most talked-about aid to teachers in the field of education today. There are hundreds of locally produced tape recordings that are appropriate for teaching but that cannot be used because of a bottleneck in evaluation, organization, cataloguing, and distribution. With good co-operation among the professional societies, an excellent project in this direction could be accomplished.

The reason for the success of recording sound on tape over other methods of recording is that it is surprisingly simple and much more lifelike in quality. Recordings are inexpensive, adaptable, flexible, re-usable, easily stored and duplicated, and nonbreakable. The technique of making a tape recording can readily be learned by a primary-grade child.

Tape recording, as used in the schools today, has not even begun to probe the depths of its inherent possibilties. The uses of tape recording that are currently being made may be classified under the broad areas of *Creative*, *Corrective*, and *Recall*. Let's examine some of these uses.

Perhaps the most stimulating application of the tape recorder in the elementary schools to date has been in the creative field.

Teachers have added sound, individually tailored to their particular class needs, to silent filmstrips.

Scripts recorded on tape add objectiveness to opaque projection.

Original class plays, skits, programs, contests, and lessons recorded for either immediate playback, or radio consummation, add reality and incentive to school life.

Music, both choral and instrumental, group and solo, arranged or written locally and recorded on tape for future use, lends interest to classwork.

Sound on tape helps improve puppet-show performances.

Developing a story from recorded sounds (trains, farm animals, the ocean, fire trucks, bird calls, and machinery) helps develop imagination and creative thinking.

With a little experiment children can get a variety of sound effects. Rice sprinkled on a tin pan will give the sound of hard rain. Paper crumpled close to the microphone will sound like thunder. Breathing heavily into the microphone with the volume turned high will simulate a strong wind, or even an explosion. With tape, effects can be tried over and over again until they are perfected, since erasing ineffectual efforts is an easy matter.

Speech therapists have been quick to realize the value of recording a subject's speech on tape for critical purposes. Stimulation for the normal child to improve his speech pronunciation, patterns, tone, and diction has been almost like magic when his voice is recorded and played back for him and his classmates to hear.

Normally, grammar is quite difficult to teach because of the problem of making it interesting enough so the pupils will want to learn. Listening to a pre-recorded radio talk that illustrates proper use of English and then contrasting this with a pupil's recording of the same material helps to provide motivation. This approach is positive, objective, and has been proved highly effective.

A similar method can be used in the field of music. With a pre-recorded tape the teacher can point out exactly the effect he desires. *Music teachers can record the performance of an individual or group and then accurately point out errors* in tone, pace, notes, rhythm, pitch, and scale.

When children have difficulty learning two-part music the tape recorder is of great assistance. The entire class records the melody on tape. They practice the second part alone and then sing it with the tape-recorded melody. Once two parts are learned, they can be recorded on tape and then a third part added. For a novelty program a talented child can imitate Patti Page and sing a duet with herself.

A novel, yet highly effective, method of learning made possible through recording sound on tape is found in the field of drama. Learning a character part is usually a tedious chore. Recording the play, omitting one character's lines while allowing enough blank space and time on the recording for the character to supply his part, speeds up the learning process and helps remove a soporific task from the performers and director.

Recalling titles, background, composer, and theme after a musical score has been played helps pupils appreciate music to a greater degree.

Interest in spelling can be increased by using the tape recorder to pronounce the words for the children to spell. Spelling contests lend themselves to application of the tape recorder.

In arithmetic a series of numbers can be recorded and then some numbers in the sequences omitted. These can be supplied by the individual or class.

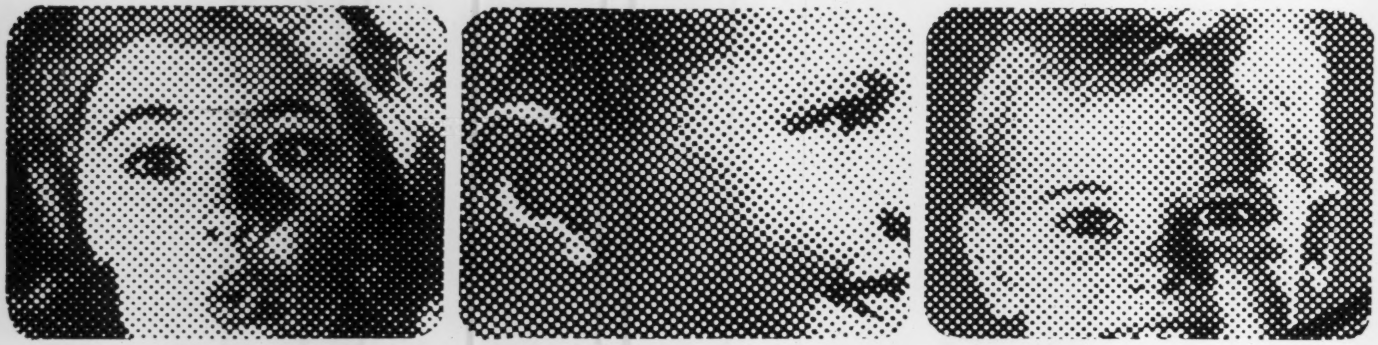
One of the best techniques in the area of recall is being able to utilize radio programs after they have been broadcast. *It is a simple matter to record a program directly from the radio, store it, and use it when the recording best fits the needs of the class.*

The teacher does not have to be present when the recording is made. A clock can turn on the radio and recorder while a tuner controls the volume and tone. A library of recordings of useful radio programs can thus be developed. This gives educational radio a new dimension. No longer do administrative and scheduling difficulties hamper a teacher from using radio.

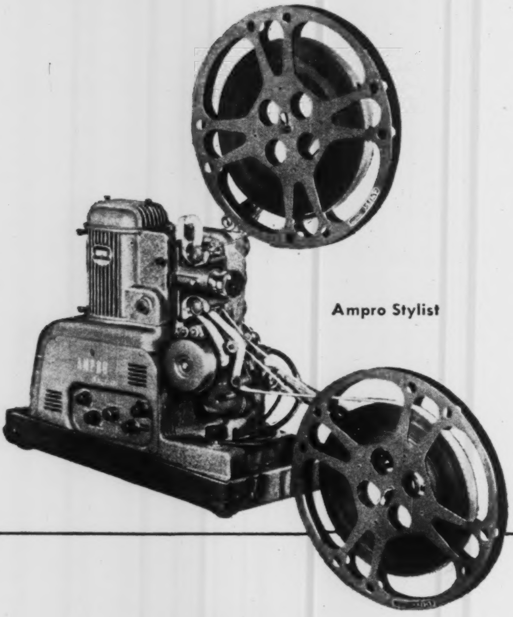
At the present time, twenty-one states have libraries of tape recordings for distribution to the schools within the state. *Almost all areas of the curriculum have recorded material available to help enrich the program of instruction.* There are tapes on art, English, social studies, science, storytelling, language arts, literature, arithmetic, physical education, and recreation. New titles are constantly being added. Some tape libraries have a slight service charge for duplicating the program on a school's tapes; others do it free of charge.

Two things are certain about tape recording. It makes education more meaningful, and it is bound to grow in its scope and its application in our schools.

Practically every elementary school can afford a tape recorder . . . It will be one of your most valuable teaching tools . . .

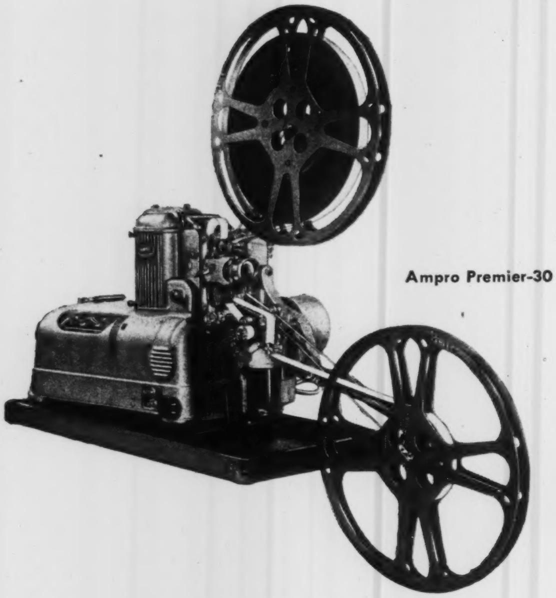


LOOK! LISTEN!



Ampro Stylist

Ampro Tape Recorder



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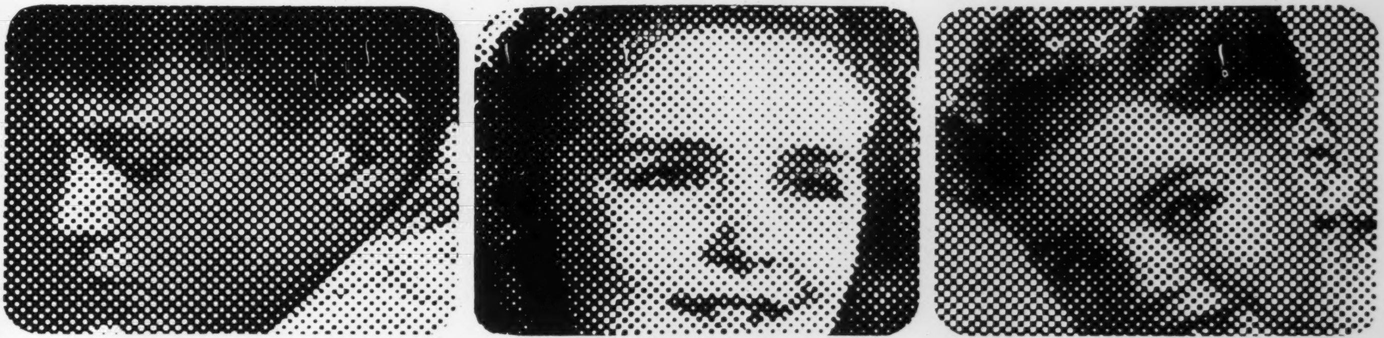

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AMPRO PREMIER-30 16 MM SOUND PROJECTOR FOR LARGER AUDIENCES

Here is truly professional sound projection for auditorium use. Of major importance is the simplified, 6-second threading process. Triple claw movement stops film damage . . . and the exclusive Ampro optical system gives 30% more light to assure super screen illumination. The powerful, full-range speaker assures crystal clear sound reproduction. Yes, the dramatic Premier-30 brings theatre quality to your school! $549.00

AMPRO TAPE RECORDER BUILT FOR THE CLASSROOM BUDGET

This Ampro model 731-R is the world's lowest priced Tape Recorder. It provides two full hours of recording time on one thrifty 7-inch reel of tape. Records anything and plays back instantly. Teachers like to work with the Ampro Tape Recorder because it is easy to use. It weighs only 17 pounds; its size is perfect for the elementary grades: 8 inches high, 11 inches long, 12 inches wide. $119.75

for the Finest!

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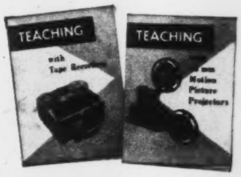

Two wonderful new Audio-Visual Education Booklets, written for Elementary School Teachers, are available at no charge

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CITY__________ STATE__________

A Picture-Taking Program in Your School

MARY ELLEN FARNSWORTH

Girl Scout Leader and Photographic Specialist

Modern educational practices call for active participation by every member of your class. Your social-living program must be set up so that each child feels he is vital to its organization. His school life consists of making contributions for the advancement of the group, and, while individuals differ, each child experiences successful living to the extent to which his contributions approach his capacities.

In the light of this analysis of the school program, it is time to evaluate visual education in the elementary classroom. For many years, teachers have solicited funds for the purchasing of visual equipment from their school boards and parents organizations. They have put on bazaars to pay for motion-picture and filmstrip equipment, films, filmstrips, and tape recorders, slides, and opaque projectors. But one of the greatest sources of visual instruction is virtually untapped in most of the schools, especially if we want children to constructively contribute to the school program. Why not have a school snapshot activity?

Translated into terms of visual education, this means having individual pupils photograph significant scenes and events related to class and school activities. Children of all ability levels will enjoy this satisfying activity, and the passive child, who has little opportunity in a setup where participation is limited, becomes a direct contributor in a pupil-photography program. All children will show greater interest in pictures taken by themselves and their classmates.

It is true that many schools photograph outstanding events, but usually the pictures are taken by the visual-education director, a parent, or a local photographer. While the children enjoy the results, their experience has been almost completely vicarious.

Here are some of the advantages to be realized from a school picture-taking program.

1. Participation is possible for practically every child.

2. Excellent pictures can be made with simple box cameras even by first- and second-graders. They need to know only a few simple facts about operating the camera.

3. Trips and excursions become more vital experiences when children actually participate by taking pictures to record the high lights of the adventure.

4. School events, such as athletic contests, dramatic programs, and art exhibits, achieve new importance when photographed.

5. Displays that cannot be permanently maintained because of lack of space can be photographed as a matter of record and for future reference.

6. Nature specimens that cannot be removed from their surroundings can be recorded in their natural habitat for later study.

7. Children taking trips with their parents can bring back pictures of places they have visited.

It is wise to remember that the program described here is for an elementary school. It will fail if it is carried on above the understanding and interest level of the group. It is not necessary for first-graders to know how to load the camera, or for fourth-graders to understand why they get pictures when they snap the shutter, unless, of course, they are interested in knowing. Sixth-graders should not be required to dabble in developing solutions.

Results, too, should be treated with an objective approach. The children will learn to evaluate one another's pictures with personalities left out of the discussion. This is good character training, as well as a good method for improving the pictures.

These are some tips that will help to assure the effectiveness of your program.

1. The project should be self-sustaining, as far as possible. Children may use their own cameras, but the film should be supplied by the school. The pictures and negatives will then be school property.

2. Most children are interested in buying pictures showing themselves or their friends engaged in interesting activities. The price per print should be standard. It should be calculated according to the cost of the film and the printing. Add slightly to the charge for each print in order to build a reserve fund for new equipment. It is often possible to make a satisfactory arrangement with a local photographer who will service schools at a wholesale rate, just as he does stores. Prints can then be sold at the standard retail rate with a sufficient margin of profit.

3. Encourage the children to use their own cameras, but have simple sturdy ones available at the school for children who cannot have their own. Several cameras kept in the library, or an inexpensive box camera in each room, will facilitate the school program. As interest grows, flash bulbs and lighting equipment can be added.

4. Plan the picture-taking to avoid "over-shooting" any one event. A good scheme is to assign a committee to take the pictures for a certain excursion. The committee can meet in advance and plan how they are going to divide the picture-taking on the trip.

5. As part of your school's club program, have a photography club for children who show an interest in this activity. Eventually the club may be able to manage the photography program of the school. It will supervise and care for the equipment, and provide a checking system for borrowers. It will file the negatives and take orders for reprints. Using its members as a staff, it will supply photographers for special events where more expert work is required. Photography is a good hobby, for it is a valuable leisure-time activity with no age limits.

An indispensable guide in planning a picture-taking program is an inexpensive book, "How to Make Good Pictures," published by Eastman Kodak Company. It costs only a dollar and is available at camera stores and photographic supply houses. It is written for amateurs and it gives many tips children can easily understand.

Of course, there will be variations in each school's program, for as you carry on your picture-taking activity, you will adapt it to meet the needs of your own school situation. But once your pupils have become real "shutter-bugs," you will realize that no other form of visual education can be carried on as economically and effectively, regardless of the size or location of your school.

The ramifications of such an activity are tremendous. Already we can see a swap column in The Instructor where children in Kansas will be offering to exchange a wheat-field scene for a picture of a harbor, a skyscraper, or what have you!

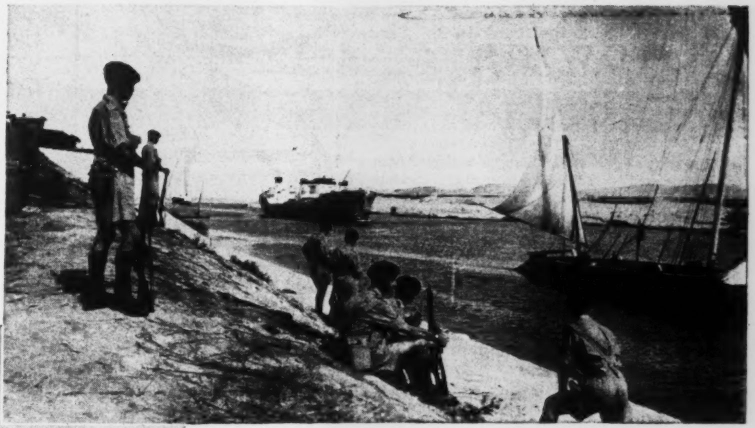
LIFE presents...

2 important new filmstrips

in 1952-'53 Social Science series

1. Suez Canal

A complete pictorial history, with maps, engravings, charts and photographs, of the vital 102-mile waterway that links the Mediterranean with the Red Sea . . . starting with the need, construction and opening of the canal . . . showing details of its operation, including a trip through its waters . . . and coming up to date with the canal's importance in the present conflict between Moslem and Western interests.



2. Alaska

The thrilling story of the opening of our last remaining frontier . . . beginning with a brief history of the gold rush boom-and-bust . . . tracing Alaska's growing importance as a military outpost and as a vast potential supplier of natural resources . . . and picturing the energy and vision, the hardships and hopes of the 20th century pioneers who are today transforming its wilderness into civilization.

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LIFE is adding three new subjects to its present series of 14 popular color filmstrips covering art, science, literature and history. They are:

- *The Protestant Reformation*—the great religious upheaval of the 16th century.
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These strips are available singly, at $6.00 each, including lecture notes. For further information about the complete color series, use coupon at right.

Valuable to classes in history, geography, world affairs

Here are two vital areas . . . areas that play an increasingly important part in the development of world affairs . . . presented to your students in dramatic pictorial form which makes it easy to grasp the developments of the past and the living problems of the present.

Like other LIFE filmstrips, these new offerings are composed of outstanding pictures from LIFE itself, plus a wealth of unpublished photographs from LIFE's own vast files. Each contains about 60 frames complete with explanatory captions.

Order now!

These unique new LIFE filmstrips are only $2.50 each. You may place your order for the entire series, or for any single titles listed in coupon below.

Save by subscribing to complete year's series!

Suez Canal and *Alaska* are part of LIFE's new 1952-'53 series of 8 filmstrips. Two others have already appeared: *Japan* and *Our Underwater Defense*. The remaining four will be released one a month from February through May. Save $5.00 by subscribing to the complete series—get all 8 strips for only $15 (compared to single-strip price of $2.50 each).

Take advantage of this offer. Let LIFE's pictures help to make learning come alive for *your* students.

LIFE *filmstrips*

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Please send me LIFE's new black-and-white filmstrips at $2.50 each. ☐ *Japan* ☐ *Our Underwater Defense* ☐ *Suez Canal* ☐ *Alaska.*

☐ Please send me a complete listing and description of all LIFE's filmstrips.

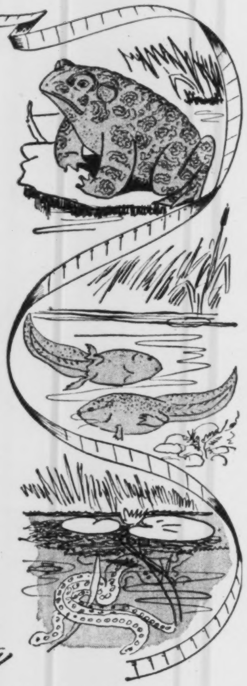
☐ Please bill me. ☐ Enclosed is a check for $________.

Name________________________________
(Please Print)

Title________________________________

School or Group________________________________

City________________Zone________State________________



7 NEW Filmstrips in COLOR for Primary Science

"Growing Things"

The story of growth in plants, animals and humans is presented by authentic and realistic drawings in this series of filmstrips. The selections of plants and animals cover various types and different life cycles. The subjects chosen are those familiar to primary children. The child sees in each filmstrip what he might actually observe in nature.

The text is brief, with simple vocabulary. The selection of type, spacing and phrasing follow the approved primary reading forms.

Ask for a preview!

1. Plants Grow
2. Trees Grow
3. Butterflies Grow
4. Toads Grow
5. Birds Grow
6. Rabbits Grow
7. We Grow

164 PICTURES

Complete kit—$27.30, individual filmstrips $4.20.

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2 NEW TEACHING AIDS

COUPLE DANCES AND MIXERS

Ed Durlacher brings to you another important teaching aid. Album 6 of the "Honor Your Partner" series includes three 12" records with full oral walk-through instructions for the Patty Cake Polka Mixer, Rochester Schottische, Tandem Rochester Schottische, Five Foot Two Mixer, Narcissus and The Paul Jones. Plus **another** 12" record with music for each of the above played as only the Top Hands can play, giving you the greatest dancing enjoyment. "Walk-through" instructions for each dance are given.

FOR THE YOUNGEST IN SCHOOLS, RECREATION DEPARTMENTS AND DAY SCHOOLS

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Our Album **7** starts off with the fitting of rhythm instruments to the beat of the music under the guidance of Ed Durlacher. We then have rhythms illustrating walking and marching; trotting, leaping and galloping; hopping, skipping and arching; heavy walking; bird and flower interpretations; and ends with rhythms for special occasions. Three 12" records (six sides) . . . just packed with what **you** have wanted and sought for so very long.

Both these wonderful albums are brought to you by the same people who produced the famous HONOR YOUR PARTNER square dance albums.

All records are guaranteed against breakage, FOREVER.

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OPAQUE PROJECTION

Allen M. Burnham

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FIFTY colored "slides." Cost? Practically nothing! Filing space? An envelope! Preparation? A pair of scissors! And the result? Smooth, easy, projection with no light glare from the depressed platform as the pictures are exchanged, and no picture flutter. All this is offered to anyone who has an opaque projector at his command.

Instead of fifty colored slides, the number could easily be two hundred or two thousand! Not only colored slides, but any picture, diagram, graph, or printed item in a newspaper, magazine, or book is potential material for projection through an opaque projector.

No pasting, stapling, or mounting is necessary, and the pictures can be used in the opaque projector as readily as 2" x 2" or 3¼" x 4" slides in a lantern-slide machine. Even postage stamps can be projected without further handling.

First, cut out any pictures or diagrams that would be helpful to your class today, tomorrow, or next spring. Don't be concerned with the size, even if it is smaller or larger than the opening at the base of the housing. This housing partly determines the size of the projected image; however, 9" x 12" is the *maximum size* that the picture can be. Larger pictures can be trimmed to the 9" x 12" size without losing too much detail.

Now get 9" x 12" envelopes, or any convenient size. In the upper left-hand corner print the subject headings for your pictures: CANADA, CONSERVATION, BIRDS, WEATHER, PAINTINGS, FIREMEN, TRANSPORTATION. Of course envelopes for additional subjects will be added as your collection increases in volume and content.

You can number the pictures before filing them in the envelopes. If you decide to add a new picture later, between 24 and 25, for example, just print 24A on the new picture. Using this simple numbering scheme, you can add or delete at will. If, for instance, you take out Number 17 from a series, the pictures will still follow in order—15, 16, 18, 19, and so on. In this way it is easy to keep your collection up-to-date, and to substitute better pictures at any time you wish.

If preferred, the pictures can quickly be mounted on construction paper by using a stapling machine. Pictures mounted on standard-size paper are easily handled and filed. Stapling is more satisfactory than using paste, glue, or cement because adhesives dry out and release the picture, particularly when the pictures are used with the opaque projector.

There is one slight objection to the use of staples. When a number of staple-mounted pictures are placed in an envelope or folder, the staples from one picture will sometimes cut into or dent another picture. However, this is a minor objection compared to the convenience and the time saved. In any case, no pictures are ever marked so much that their use is affected.

To use your collection of pictures to the best advantage, it will be necessary to make two "adaptojectors," at a cost of perhaps fifty cents each and fifteen minutes' work. Once made, they are good for years.

Charles Beseler Co.

The device is constructed by hinging a 9″ x 12″ piece of window glass on one 12″ side of a 9″ x 12″ piece of good quality cardboard.

The hinge is made by running a strip of cloth adhesive along the cardboard at one edge so that one half of the width of the tape projects. Then attach the glass to this exposed tape. Run a second piece of tape on the other side of the hinge for sturdiness.

Then, run a piece of the tape around the three exposed edges of the glass for safety and a neat appearance, folding half of the width over on each side.

To use the "adaptojector," put the unmounted picture between the cardboard and the glass. Then slide the whole thing into place across the platform of the projector. While the class is looking at the picture on the screen, pick up the next picture, and place it in the second adaptojector. Putting a picture into a frame while another is in the machine soon becomes so mechanical that you can do it while talking about the picture on view.

When you are ready to show the next picture, place the edge of the adaptojector against the edge of the one already in the machine and push the new subject into place. With your other hand, catch the one that is pushed out. Then remove the picture from the adaptojector, put in another, and you are ready for the next change. With very little practice you can change pictures as rapidly as with lantern slides.

The operator will find that if he stands back of the opaque projector, and a little to the right, he will be in a comfortable position. By using this device you can center a picture so quickly that there is no discomfort or annoyance on the part of the observers.

For some learning activities, it may be desirable to project a picture so that the caption doesn't show. The children can take turns identifying the subjects. Later, they could read the captions after you adjust the picture so the caption is again visible.

If the picture to be used is smaller than the opening at the bottom of the housing, center the subject on the cardboard. If the picture is larger than the opening, move the picture in the machine until the part you want shows. You can move the frame back and forth or from side to side so the class can see other details in the picture. This slow movement to show all parts of a large picture such as a landscape has a pleasing quality—as though the eyes were moving over the scene itself. You may view maps the same way.

You can show two small pictures at the same time by placing them side by side on the cardboard and closing the glass down upon them.

It is often desirable to show things as small as postage stamps. Just center the stamp on the cardboard, lower the glass, and slide the frame into position. Leaves may be handled in a similar way. The glass holds the leaf flat. Fir and spruce needles may be projected by dropping a few on the cardboard and covering them with the glass.

The adaptojector is especially handy when you want to use a pamphlet without cutting the pages. Just open it to the page you desire, and place it between the glass and cardboard. After it is in the machine you can move the pamphlet to show any part of the page.

Among the advantages of using this device are these. The picture does not flutter in the wind from the cooling fan; there is no blank time or space on the screen while pictures are being changed; and there is no light flash each time a picture is changed, since the platform is not depressed between the changes.

If you are wondering whether the glass will break from the heat, I can assure you that in my experience it never has. Sometimes people ask if the glass will reflect light from its top surface so that the image on the screen will be less bright. Actually, no difference can be detected by the eye between images projected with the adaptojector and those projected without it.

THINK OF IT! You need only an opaque projector, pictures from stamp size to 9″ x 12″, and two inexpensive homemade adaptojectors, to teach or treat your class with appropriate pictures.

Beseler PROJECTORS MAKE LEARNING MORE INTERESTING... TEACHING MORE EFFECTIVE

MASTER VU-GRAPH

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With the VU-GRAPH you can face your class in a fully lighted room, pacing your lecture for greatest audience attention. In addition, you can now gain the psychological advantage made possible by the use of progressive disclosures, overlays, and actual plastic working models. And with the roll attachment, using wax crayon, you can write spontaneous notes, or, if desired, prepare an entire lecture in advance.

Special attachments available for projecting 3¼ x 4 and 2 x 2 slides and also 35 mm. film strips make the MASTER VU-GRAPH the most flexible medium ever devised for graphic presentation by projected transparencies.

Beseler VU-LYTE

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Maps, diagrams, illustrations, and text can be projected in a partially lighted room without need for mounting or special holders. The Vacumatic* Platen holds single sheets up to 10 x 11 flat without flutter, and the Feed-O-Matic* Conveyor automatically feeds in new copy and ejects the old as the lesson proceeds.

Without leaving the VU-LYTE, you can direct special attention to salient features by the exclusive, built-in Pointex† Projection Pointer, which throws a movable arrow of light on any part of the screen.

The Beseler VU-LYTE is the most versatile, convenient, and efficient opaque projector ever produced.

Learn how these two projectors can make teaching more effective for you. Folders describing these and other visual aids in detail will be sent on request, or free demonstration arranged in your own projection room.

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Radio's Challenge to the Classroom

PATRICIA L. GREEN

Manager, Radio Station KBPS — "The Voice of the Portland Public Schools" — Portland, Oregon

THERE are some enthusiastic school people, both teachers and administrators, who call radio, as it is used in the classrooms of America, "the fourth R." To many this means that radio has become significant in the total learning process. Whether or not it deserves this so-called distinction, I think, is directly in relation to the discrimination with which it is used by the educators who have recognized radio as one of the basic tools of education.

Radio has developed into the pulsebeat with which life in many an American home has become completely synchronized. It always startles me, just a little, to read that there are more radios than bathtubs and "other necessities" in the United States, and that, on the average, children listen to the radio for more hours a day than they spend in the schoolroom. (Television in some areas may soon replace this "radio statistic.") To us as teachers, the challenge of this "fourth R" looms large, for if we are interested in all factors affecting the lives of the young people with whom we work, we cannot afford to ignore the potent influence of radio.

WHEN a teacher surveys the modern tools of learning and recognizes radio as one of the most challenging, how can he utilize it in and out of the classroom with skill and effectiveness? First he must decide in what learning situations radio can do the job of achieving teaching objectives *better* than any other tool. This is how teachers choose any one of the countless tools of instruction—a book, map, globe, picture, diagram, model, record, film, or field trip.

In school systems where there is a school-owned radio station there will be a wide variety of good broadcasts which have been planned for classroom use in almost all areas of the curriculum. In cities where no educational radio station is located, many commercial stations offer listening fare which can be utilized by the interested and alert teacher for classroom listening or for out-of-school assignment.

Teachers have discovered that a radio broadcast can enrich the learning experiences of young people because of its alive quality, its dramatization of fact. The unique "on-the-spotness" of radio gives every listener the opportunity to "be there" and this constitutes its great appeal in the learning experiences of our girls and boys.

Each teacher must ask himself, after listening to several good broadcasts, and experimenting to discover the effectiveness of their use, "Which programs are best suited to the interests and maturity of the group with whom I'm working?" If the children also share in evaluating tools of learning, then the selection of a broadcast, or transcription of it, and its ensuing utilization, become the kind of teaching we want in today's schools.

THE guiding principle for utilizing radio programs is not elaborate. Just as we prepare children for other learning experiences, so we must prepare them for listening to a broadcast if they are to receive the maximum benefits. School radio stations issue broadcast manuals or program summary sheets so teachers may preview the programs as they do a set of slides, a film, or a new book. Vocabulary helps, suggested activities to be used before and after the broadcast, and a list of available supplementary instructional materials assist teachers in using a program to its fullest. These suggestions should be *adapted* not *adopted*, by the skillful teacher. Commercial radio stations often issue publicity releases or content synopses concerning their program series which can be secured.

Enriched learning experiences result from lively class discussions in which pupils are stimulated to research and careful evaluation of the ideas and facts they have heard in a radio program. Often student committees, whose members change from week to week, lead the discussion periods after the broadcast. A development of language arts, skills, and creative expression, both literary and graphic, are natural outgrowths. There are innumerable concomitant learnings inherent in skilled utilization of radio programs. Children take from a broadcast what they, with the guidance of good teachers, bring to it and make of it.

NO LESS important than utilization procedures is the physical setup of the classroom for listening, and the quality of the instrument for receiving the broadcast. A noninterrupted listening period, with consideration for others' listening, is essential. Pupil committees tune in the radio after posting an attractive pupil-made sign on the door with such words as:

RADIO PROGRAM
PLEASE DO NOT ENTER

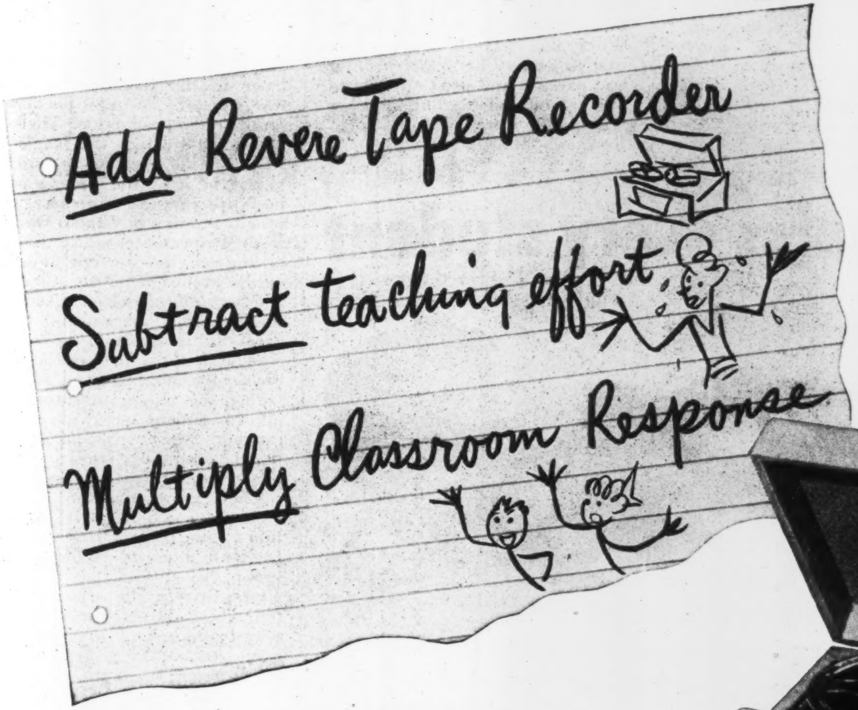
The teachers must be sure that the reception of the classroom radio is of high quality. Noisy reception from a poor radio destroys the best-laid listening plan.

Three other valuable classroom tools closely allied with radio are the 16" transcription, the tape recording, and the wire recording. They capture the fleeting "now" of a broadcast or recorded event for the teachers and pupils to hear, discuss, and hear again at a later time.

What about the teacher's opportunity to utilize young people's experiences in their out-of-school or leisure-time listening? Teachers have long been concerned with the guidance of leisure-time reading. How many

In the picture above, Mayor Dorothy McCullough Lee of Portland, Oregon, is being interviewed by eighth-grade students of Beach Elementary School as part of their study of Portland's city government. At the right, children in another elementary school are listening in their classroom to a program especially planned for in-school participation by the thirty-year-old public school radio station KBPS of Portland. All photos were supplied by the Department of Instructional Materials of the Portland Public Schools.

The sound way to improve teaching



Any way you figure it—Revere Tape Recording increases classroom efficiency! Adds interest to every subject—records lectures and interesting facts with a minimum of effort. Designed for portability, Revere goes anywhere with ease—from class to class, school to school. And you'll find the Revere Tape Recorder costs only slightly more than a good typewriter. See it in use—and be convinced.

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T-100—Standard, 1-hour play	**$169.50**
TR-200—Standard, built-in radio	**$209.50**

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teachers have utilized their opportunity to guide leisure-time listening, and have felt the necessity and challenge for building discriminating listening habits? There is no surer way of kindling an enthusiastic discussion than to share radio program "likes and dislikes."

A teacher's sincere interest in a juvenile's favorite program may open the door to that juvenile's trial of a teacher's favorite broadcast. Widening the listening diet and enriching the daily program menu come naturally when class time is devoted to "What programs do you like best?" "Do you listen to ....?" "I enjoy ....'s program on Monday nights," or "Have you ever heard ....? Try that one some Saturday morning." A leisure-time listening inventory or chart made by each child in the class (and the teacher) graphically shows in what direction each listener's habits are taking him. It's fun and it's an interesting eye opener!

A list of the radio programs heard by pupils in school could profitably be taken home to their parents, who might enjoy listening to the same programs after their children's recommendation. What fine sharing experiences this engenders between children and parents, and what opportunities are offered for building discriminating listening on the home front as well as in school.

The consideration by students of the medium of radio itself as a powerful propaganda force, and as a tool for rapid mass communication, could well constitute a rich learning experience through a unit of work, whose possibilities are too numerous to be more than mentioned here.

The third phase of radio's challenge to the classroom involves the "wonders" of pupil participation in radio production. There is nothing quite like the magic of standing in front of a microphone, be it on the school's public-address system, or on an actual broadcast mike in a radio studio! Both performances entail the following activities for one or more of the group: carefully selecting and rejecting various subjects for the program, doing research to secure the information to be included in the broadcast, writing the script, choosing the cast, providing the music, inventing the often ingenious sound effects, arranging for the scripts to be typed, preparing publicity, and finally producing the program.

There are myriad activities offering a challenge and satisfaction to pupils of varying capabilities and interests. Whether the group "broadcasts" to the other classes within the school, using the public-address system, or journeys to the school or commercial radio station for presentation of the program to all the schools in the community, the experience is richly rewarding to pupils, teachers, and parents.

The production of radio programs of all kinds—dramas, book reviews, newscasts, musical shows, round-table and panel discussions, interviews—all give tremendous impetus to learning, whether or not they are an outgrowth of a unit of study in which the group has been participating.

What the child experiences in radio participation in the school will carry over into his leisure-time activities. He will be a more discriminating listener and will choose his programs more carefully . . . and isn't that one of the aims of your school's radio program? If the thin, sensational plots become so obvious that they are boring, and if in turn the child finds genuine pleasure in listening to good music or having good music in the background while going on with some other hobby, he will have achieved greater emotional security. If he voluntarily turns to news broadcasts, round-table discussions, and other worth-while presentations he is developing interests that will go with him throughout life.

Willard Goslin once said of radio, "It is doubtful if there is another avenue of learning which is so readily acceptable to boys and girls of all ages and all degrees of ability and varieties of interests." So, whether students are on the receiving end or the participating end in this many-faceted means of communication, radio offers itself as a catalyst to our programs and provides an unlimited challenge to modern education.

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DRAMA groups find tape invaluable for self-criticism. The same tape can be used and re-used countless times; each recording automatically erases the preceding one.

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Where to Look for FREE MATERIALS

Edward T. Schofield

Assistant Supervisor, Department of Libraries, Visual Aids and Radio, Public Schools, Newark, New Jersey

"WHERE shall I look for free materials?" To the teacher who asks this question the answer may be expressed in one word—everywhere! Recordings, slides, filmstrips, motion pictures, exhibits, specimens, models, and objects are available for short-term loans or for permanent possession through a varied number of sources. To this list of audio-visual aids may be added leaflets, pamphlets, posters, or similar items which have value for teachers seeking supplementary visual materials. "Everywhere" is a broad term and needs definition especially for the teacher whose time is limited by her other important duties.

The first step is to inventory the material already at hand in the school or system. Through this process, duplication of effort is curtailed and consideration is shown the agencies which donate free materials. The Pan-American Union gives this advice: "Please bear in mind that materials are prepared at considerable cost to the organizations and companies offering them. Show your appreciation by using them carefully. Ask only for items that concern what you are teaching or studying."

Enlist the assistance of the school or public librarian. Many educational periodicals, news letters, and journals of teachers' associations feature free or inexpensive teaching materials.

Some columns that indicate what may be found for the asking are:

"Helpful Teaching Materials for You" in *The Instructor*

"Free or Inexpensive" in the *NEA Journal*

"Pamphlets and Government Publications" and "Sight and Sound in Social Studies" in *Social Education*

"Educational Aids from Your Government" in *School Life*

"Check List of New Audio-Visual Aids" and "Check List of New Publications" in *School and College Management*

"New Classroom Material" in *Education Summary*

"Free and Inexpensive Material" in the *Booklist*

"News of Latest A-V Materials" in *Audio-Visual Guide*

Many comprehensive guides list free and inexpensive materials.

Educators Guide to Free Films (Educators Progress Service, Randolph, Wisconsin). Published annually; arranged by curricular subjects, gives terms of loans.

Educators Guide to Free Slide Films (Educators Progress Service, Randolph, Wisconsin). Published annually, subject listing as above.

Elementary Teachers Guide to Free Curriculum Materials (Educators Progress Service, Randolph, Wisconsin). Published annually; indexed list arranged by subject.

Free and Inexpensive Learning Material (Division of Surveys and Field Services, George Peabody College for Teachers, Nashville, Tennessee). Lists free materials and some that must be purchased.

Free and Inexpensive Materials on World Affairs, by L. S. Kenworthy (Brooklyn College, Brooklyn 10, N.Y.). Includes bibliographies, general materials, films, pictures, resource units, exhibits, filmstrips, kits, maps, and other aids.

Pamphlet Index (Schulte Press, 119 West 23rd Street, New York 11, N.Y.). Published monthly. A catalogue of small publications in social affairs—labor, economics, human relations, social studies, international problems.

Vertical File Service (H. W. Wilson Company, 950-72 University Avenue, New York 52). Published monthly. Booklets, pamphlets, leaflets, mimeographed materials arranged alphabetically by subjects.

Be on the alert to locate special lists of free and inexpensive materials that are sent to school systems and libraries. Very often, they are overlooked in a welter of

HELLO ALASKA
BANANAS

All pictures on this page taken in the Public Schools of Newark, New Jersey incoming mail. By checking the issues of the *Education Index* (H. W. Wilson Co.) under the heading "Teaching-Aids and Devices" and its subhead, "Bibliography," one can find many references to listings, and descriptive accounts on utilization and principles of selection.

School systems, colleges, and universities have prepared important guides to aid teachers. Typical of these are:

"Free and Inexpensive Materials for the Social Studies," compiled by Frederick K. Branom, in *Chicago Schools Journal*, January-February, 1951 (Chicago Teachers College, 6800 Stewart Avenue, Chicago 21). Previous issues deal with science and mathematics.

Something for Nothing, compiled by E. E. Schwartz (Department of Libraries, Visual Aids and Radio, Board of Education, 31 Green Street, Newark 2, New Jersey). Describes hundreds of free materials offered to teachers. Items on all phases of the curriculum were included after examination resulting in a carefully and discriminatingly chosen bibliography.

Local, state, national, and foreign governmental agencies may also be contacted. The U.S. Office of Education maintains, through the Federal Radio Education Committee, a library of transcriptions and recordings, as well as scripts for use in dramatic productions, all of which may be borrowed without cost.

In general, do not use any materials with students until they have been appraised. Secure a single copy of the item being considered for class study by sending a form post card which may be mimeographed or printed in the school office or print shop for the use of all teachers. When the item has been read or examined, its value can be determined. If additional copies are needed, children may be permitted to write for them, as this is a purposeful activity. More copies than will actually be used should never be requested.

Caution must be taken to order films, exhibits, and other materials which are on loan, sufficiently in advance to insure their arriving on time. Indeed, some films must be ordered a year ahead.

Loaned objects are likely to involve the outlay of postage either one or both ways. Packages of materials in large quantities may often be sent to the teacher "collect," and funds will be needed to cover these costs.

Accumulating any considerable amount of free teaching materials will lead to problems of storage and filing. If care is not taken to arrange orderly facilities for teaching aids, they will become as inaccessible as if they were not in the school. On the other hand, teachers cannot let themselves become involved in detailed procedures regarding such materials. Label a number of medium-sized cartons salvaged from the school supply room or the nearest grocery store with appropriate subjects. A variety of types of teaching aids on the same subject can then be stored in each box.

A card file should be prepared listing materials retained for further use or materials which may be borrowed again—particularly films. When complete information identifying the item and the agency from which it has been secured has been recorded, the teacher might well indicate how the aids have or can be utilized. If these cards are filed in some central location in the school, the library for example, they can serve as an important evaluation record for other teachers to turn to in looking for helpful teaching tools.

The quest for supplementary materials to use in the classroom will be a challenge to the inquiring teacher. The results of the search will be rewarding to her and to the children she teaches.

6 Proved Ways to help teachers enrich classroom experience

① **STUDENTS LEARN FASTER.** Actual tests have proved that students taught with the aid of 16mm sound films learn as much as 40 per cent faster and retain as much as 38 per cent more than students taught by standard methods.

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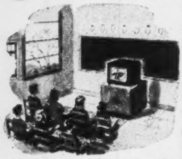
② **SOUND SYSTEMS BOOST TEACHING EFFICIENCY.** With an RCA School Sound System you increase the effectiveness of the school curriculum in many ways. Selected radio broadcasts (AM, FM and Short Wave) and "school of the air" programs are used as in-school material by many teachers. Records and transcriptions serve as special aids for dramatic activities, language classes, music appreciation and other classes.

An RCA SOUND SYSTEM also lightens administrative burdens. Instant communication can be made with any or all classrooms, or any part of the school or grounds. It provides facilities for announcements, directions for fire drills, accidents and other emergencies. RCA offers sound systems for all types and sizes of schools.

③ **TELEVISION LOOK-PLUS-BOOK LEARNING IS EXPANDING.** The results of a questionnaire answered by school teachers and administrators in the Cincinnati area showed: eighty-two per cent of educators favored putting television sets into public schools; sixty per cent of teachers said that television would be more widely used than radio in the future as an educational tool. Philadelphia has many public schools now equipped with television sets on which programs are received daily in the classrooms.



The natural choice for classroom television receivers is RCA VICTOR. In fact, RCA is the source for everything in television—from TV studio and telecasting equipment, to a wide selection of TV receivers.

④ **RADIO'S INSTRUCTIVE SERVICES FIND WIDE USE IN MODERN EDUCATION.** More and more schools are adapting radio services to curricular advantage. Classroom receivers bring in programs from the school system's own broadcast station or selected broadcasts from commercial stations. The program material is used to augment daily work in many subjects at different grade levels. Some high schools and colleges teach such subjects as radio techniques, program production and script writing in radio "workshops." Student-run radio programs are broadcast over the school's radio network or over local radio stations.

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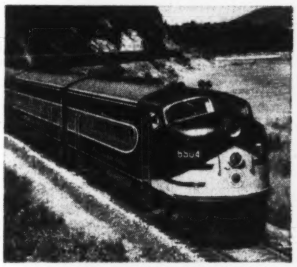
A Kindergarten-Primary

PICTURE FILE

F. Dean McClusky

Associate Professor of Education,
University of California, Los Angeles, California

PICTURES do not possess mystical powers to teach, in and of themselves. The skill with which a teacher selects a picture and uses it determines its effectiveness. Basic to such skill is a knowledge of criteria for judging pictures, and practice in applying pictorial materials to specific educational purposes.



Northern Pacific Railway

I have examined picture files in school libraries and classrooms. With a few exceptions they are organized by topics: Transportation, Boats, The Airport, Community Workers, The Farm, The Dairy, Animals, Insects, Geography, and American History. Inquiry has revealed that the standards governing their selection are often remote from pedagogical concepts. Pictures are deposited in the file because they "might be of use sometime" or are "unusual" or "artistic-looking" or "colorful" or "attractive." In general, the criteria governing the selection are based on the intuitive judgment of the collector.

I am not attempting to give the impression that such a picture collection is of little value. Many pictures from a file like this find a place in dressing up the bulletin board, in illustrating scrapbooks, and in showing students what a scene or object "looks like." It is my purpose, however, to indicate that there is a more fundamental approach to the development of worth-while picture files for instructional use.

During the past year at UCLA, Professor Lorraine Sherer and I have been directing a study of the types of pictures suited to teaching kindergarten-primary children. As a first step we asked our student teachers to select a group of pictures (photographs, sketches, paintings, drawings, diagrams) to be used in connection with significant activities: dramatic play; experimentation; construction; taking field trips; and activities involved in specific learnings such as reading, increasing vocabulary, developing number concepts, and comprehending relationships with social groups.

Pictures of all kinds, sizes, and descriptions were submitted, without regard to the criteria found in the assigned reading. Words such as *quality, authenticity, correctness, relevancy*, and *timeliness* were too abstract to be of value as standards. It was clear that we had not only a problem of evaluation but also a job of teaching at hand.

We mounted on the bulletin board a cross section of the pictures which the students had selected. Each student who had had a picture posted was asked to defend its selection in terms of intended use. The group then discussed the picture from various angles and arrived at a judgment concerning its value.

We asked "How would you use it in the planned activities before or after a field trip? Why would it make a good reading chart? How would it stimulate dramatic play? How would it be helpful in construction activities or in experimentation?"

We soon discovered that the students lacked skill in reading pictures from the point of view of pedagogical values. Questions based on the information in the pictures showed a lack of knowledge about many of the relationships shown. For example, few knew the purpose of the cupola on a caboose, or on which side of the locomotive the engineer sat, or what was meant by the *load line* on a ship. Finally, it was shown that there was a scarcity of suitable pictures in practically all primary grades.

We soon realized that in order to teach a generalized understanding of criteria for selection we must use visual techniques. The students needed to study many pictures by analyzing, comparing,

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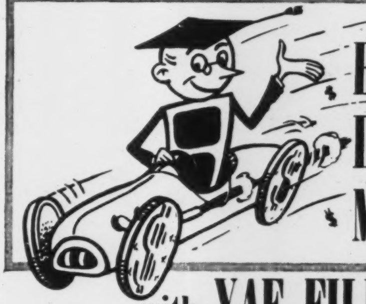

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and seeing the essential differences before they could intelligently evaluate their tentative selections.

One student had selected a photographically dramatic picture of a passenger train. It was headed by a Diesel locomotive rounding a curve (similar to the one shown on page 29). The perspective made the locomotive loom large with the cars behind merged into long diminishing lines lacking detail. This picture had been selected as helpful in construction activities. Analysis of the picture resulted in the group's voting against its use for construction. We decided that its chief value would be for posting on the bulletin board to give atmosphere during the study of transportation.

Another picture, in color, of a corner automobile service station, was submitted as having value in stimulating dramatic play. Careful study of the picture resulted in the group's voting in favor of its use for construction activities, but not for dramatic play. It showed the layout of a gas station, which would be valuable to children building a simulated station, but it did not depict what the men were doing in enough detail so that children would see accurate patterns on which to base their dramatic play.

We agreed that if meaningful activity was shown in a picture, it would be useful in stimulating dramatic play, assuming of course that the content suited the needs and interests of the children.

The pictures best adapted to construction activities showed a clean-cut layout of a harbor, farm, or fire station, for example, with all the essential elements and relationships clearly indicated. (The pioneer fort, page 29, is in this category.)

A picture telling an interesting story which could be described in a vocabulary at the desired grade level was considered best for a reading chart. It was agreed that the reading should center on things shown in the picture.

Pictures adapted to field-trip activities were those showing clearly what to look for, or reviewing what had been seen.

Other generalizations based on our study were as follows.

First, picture folios can be developed using pedagogical values as the major classifications. Subject-matter classifications can be listed as subdivisions. The major classifications at the kindergarten-primary level would be dramatic play, construction, problem solving, and so on, with subdivisions, such as transportation, the dairy, pets, and community helpers.

Second, the development of picture folios is a continuous, growing process. Improvements in the selective criteria are made after pictures have been tested on the anvil of classroom experiences.

Third, some pictures are valuable for creating an environmental atmosphere while others contribute content.

Fourth, a good content picture must be accurate, specific, and easily viewed as to essential detail. If a picture is of a brakeman coupling two cars it should show what he is doing and not a view of his back which blocks out the action.

Fifth, pictures are important sources of background information for the teacher as well as the pupil. If there is a doubt about the accuracy of a concept which children express in any activity, authentic pictures may serve as excellent reference material.

Sixth, a picture must have carrying power if used with a group. It must be seeable in all essential details by the farthest viewer. Simple pictures generally can be seen. Pictures cluttered with detail cannot.

Seventh, if there is doubt about the value of a picture, it should be discarded. A good picture file is the product of intelligent, long-range planning by a resourceful teacher who can make it an invaluable aid to instruction.

Your Counselor Service

This is the January Counselor article. It appears here in the supplement because Dr. McClusky is our audio-visual counselor.

The photographs of the counselors have been omitted this month, but you will find their names and positions on page 2. You may send your questions to them as usual, addressed in care of *The Instructor*, Editorial Department, Dansville, N.Y.

The regular counselor page will again appear in the February issue, when Nila Banton Smith will discuss "Reading Readiness at All Levels."

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Sound movies-teach fast, effectively!

Every week more and more movies are used as a regular part of instructional programs. Educators recognize that audio-visual methods are the modern, effective aid to teaching.

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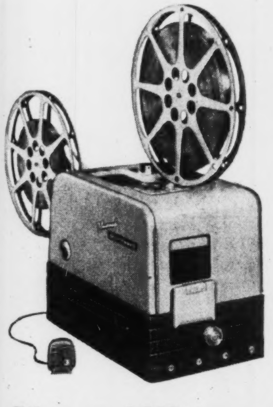

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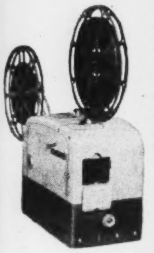

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Suppose you have a silent film on safety. You may have remarked, "Oh, if that could only talk! The pictures are excellent, but my children are too young to read the captions, and I can't explain the pictures while they are on the screen."

Since silent films have double perforated edges, the first step in converting to a sound picture is to have the film duplicated on single perforated film stock by the equipment company. Some companies do this without charge if they also affix the magnetic tape to one edge of the film. A fee is charged for the tape.

When you have prepared the script to tell the story "as you want it," speak into the microphone of the set while the film is being shown on the screen. You can have the information where it "fits the picture." If you wish to change a thought, the machine will quickly "erase" any part. Or, if another teacher needs the same film for an upper grade, your material can be "erased," and she can record information for her class.

If the track on sound films has become worn or broken, the magnetic strip can be applied, and the original information recorded, or new material presented which would be more up-to-date and useful to your group. Recordings on the magnetic tape can be erased and re-recorded an unlimited number of times. The ease with which the sound can be altered or changed entirely to suit your purpose makes it ideal equipment for schools.

Here's another way it proves useful. Suppose your school film library has an excellent sound presentation of early American history, but the language level is too advanced for your third-graders. Yet, you feel that it has worth-while ideas for them. Should you try to get a new film? That's unnecessary when it is possible to have a half-track tape applied to the regular sound track. On this half-track tape you record necessary explanations for your group, yet the original sound will be intact. Current events viewed on film during a social-studies class can be explained similarly in the light of their historical background.

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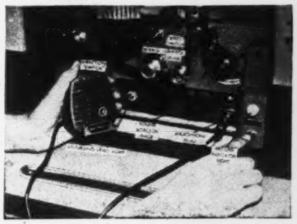

Has your school ever made or planned a movie of its activities to show on parents' night or to orient children as they move from grade to grade? Think of the zip it would have if actual schoolday sounds were included. Soundproof rooms for recordings are not necessary. Appropriate music can be dubbed in from class bands or disc recordings.

The operation of the magnetic recorder-projector is so simple that any person can quickly learn to mix voice and background music or noises. What is more exciting to the "new producer" is the fact that the recording is ready for playback as soon as it is finished!

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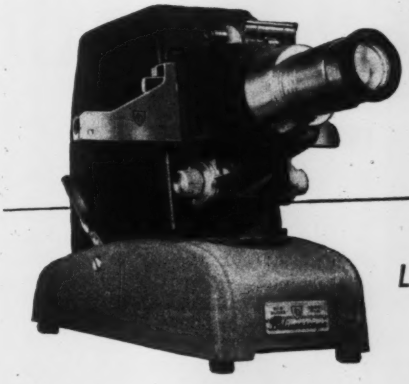

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Encyclopædia Britannica Films

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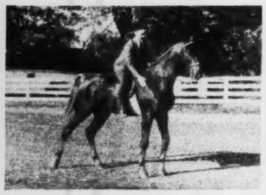
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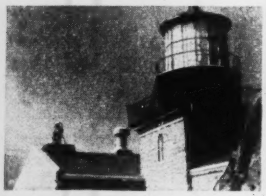
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ENCYCLOPÆDIA BRITANNICA

Television in the Elementary School

11:00 NBC-TV UN General Assembly (See it happen)
3:00 NBC-TV Victory at Sea (True Story)

R. E. Condit Studios

TELEVISION has progressed to the point where we can no longer doubt our right to take it into the family of audio-visual aids. Neither its existence nor effect can be ignored. We can no longer merely wring our hands over the competition and the consequences of television while we wait for the inspiration to do something concrete about utilizing this medium which has taken such a grip on our boys and girls.

The utilization of television for educational purposes has two aspects: the in-school use and the out-of-school use.

With dozens of communities throughout the country (New York, Philadelphia, Cleveland, Chicago, Los Angeles, and others) currently using commercial stations for direct telecasts into classrooms, and with the prospect of many other communities eventually operating their own stations, many of us are being faced with the prospect of adjusting our techniques of teaching to this new tool whose ideal role is to supplement and illustrate our instruction. Here our task is plain. We must study the medium, join workshops, read the current literature, and experiment.

THERE is going to be little difference, really, between the use of television in classrooms and the use of educational films, except that the selection of materials will be less a matter of individual-teacher choice. There will be fewer chances to preview and to prepare—especially with those programs that will be so timely as to be almost impromptu. (Incidentally, there are many who believe that a share of the millions of dollars to be spent on educational TV should be spent on producing good films, acquiring more projectors, and developing more worth-while shows for home viewing.)

The broadcasts into classrooms will be carried out, in the main, through stations belonging to colleges and boards of education. It is on this local level that we must work, trying out ways of fitting TV to the educational objectives and practices of our own school system.

YET, despite the great to-do about educational stations, the chief role of the teacher in relation to television is not in this area of in-school educational programing but in the extensive area of out-of-school listening and viewing. Surveys that have been made by schools and other groups, with little variation, indicate that elementary-school children spend about twenty-five hours a week at the home TV set. That comes close to equaling the time spent in school.

Our problem is still the urgent one of relating our teaching to the child's world, in which television is now so great a part. Let us look at a few of the ways we can use this medium as a means of enriching and supplementing our work and how we can assist our pupils to fit this instrument into a useful pattern of living.

Children are aware of the world around them because of the information gleaned from televised newscasts. Yet, these reports often bring about misunderstandings, exaggerated ideas, and even emotional insecurities if they are not properly interpreted. In discussions of news telecasts in the classroom, the teacher is not only helping the children understand what they see and hear, she is also giving them techniques for interpreting future news reports.

The amount of geography and history the children will learn from television is incalculable. It is the school's function to channel these learnings into proper time and space positions.

Many of the programs designed for education—here used in the broad sense—are available at hours when children are not in the classroom. This is particularly true of network telecasts, many with a desirable entertainment complexion, such as: "Mr. Wizard" (NBC), "March of Time" (ABC), "Youth Forum" (Dumont), "See It Now" (CBS), "Hopkins Science Review" (Dumont), "Zoo Parade" (NBC), "Pet Shop" (Dumont), "Your Health" (NBC), "Hallmark Playhouse" (NBC), "Cavalcade of America" (NBC), "Lamp unto My Feet" (CBS), "Animal Fair" (NBC), "Irene Wicker" (Dumont), and the half dozen or so TV theaters. These and others may be suggested as out-of-school supplements to assigned lessons.

It is the teacher's problem to discover ahead of time what is to be broadcast, for preparation and follow-up work are just as essential as when other aids are used. We must make available some information about the programs we recommend, the reasons for viewing them, and the content to be gained. The best sources of advance information are the Sunday newspapers' TV logs or such publications as *Listenables and Lookables* (published three times a month; $2.50 a year; 110 Elliot Street, Passaic, N.J.), which contain radio and television listings with notes for teachers.

One of our goals is to lift the level of voluntary program selection and to enrich the children's appreciation of what is seen and heard. It is important to start now helping tomorrow's adult audiences determine what is worth while in television. Critical evaluation of programing should be incorporated in the regular curriculum. Any teacher can compile a list of activities—from a lively debate on "Howdy Doody" to a class discussion of the consequences of excessive viewing—but the underlying consideration should be that children will think actively and constructively about what they look at, and not just look. The logical course is not to deplore youngsters' lively interest in television but to do our utmost to channel it constructively.

REAL teaching lies in guiding pupils to develop their own standards which they will accept as criteria for viewing. It is educationally more desirable for each pupil to adopt standards than it is to accept prefabricated ones pronounced by their teachers.

It is our duty to assist pupils to escape to some degree from this, the "Nation's number one time-trap for children," as Norman Cousins describes TV. Studies have shown that 42 per cent of the ten- to eleven-year-olds are staying up after their nine o'clock bedtime. Two thirds of the children in some communities admit that they are reading less, now that they watch TV. Two out of five children play less outside. Two thirds of the "Television" families visit less than before they had sets—they visit less within their own homes too! Here we can work through local PTA's to assist parents to work toward a better balanced fare at home.

Then, too, we ourselves must realize our partnership with the broadcasters and the government regulating agency, the FCC, to help run this communications device, for in the last analysis it is to be operated in the public interest. The airways are ours. We should applaud and criticize. There are things we know to be bad and here we should remember the admonition: "For evil to succeed requires only that good men do nothing."

In the long run, however, the needed improvement in television programing will come not through legislation fiat, convention resolutions, or mere hope for reform. It will be brought about at such time as public taste demands better things and supports them. The development of that taste must be a gradual process which is begun early in life. It is there that the teacher finds her task.

We know that the swift rise of television did not give us time to plan ahead for its educational development, but—even though the patterns are fast becoming set—there is still time. Let us not be weary in well doing.

LEON C. HOOD

**President, Northeastern District,
Association for Education by Radio-Television**

Are Your Children Good Listeners?

They may be listening for enjoyment or information . . . interpreting a musical mood . . . or dancing gaily to strong rhythm. . . . The important thing is that they absorb what they hear.

BEN DEUTSCHMAN

Educational Director, Greystone Corporation, New York, N.Y.

It is a well-founded axiom that no educational method can be successful without child participation. However, in my past few years of traveling over the United States, visiting many classes and watching numerous clinics and demonstrations, I find that stress seems to be laid primarily on physical participation in our education program.

One should not discount the importance of physical participation. Yet, is not such participation the means to the end rather than the end itself? It matters little whether we are teaching music or social science, or whether the general level of the class is low, medium, or high—the basic aim is to create in each child the "will to learn."

Physical participation, when it is overemphasized, has two important drawbacks—it makes too much of the fact that there are differences in children's adaptabilities and it marks too definitely the lines of demarcation between the talented and the less able participators.

Auditory participation does not have these drawbacks and it differs from mere listening in a number of interesting ways. The casual listener sits back and says, in effect, "I'm ready; amuse or relax me." The auditory participant says, "Wait, let me discover what is being done here." Many adults like certain music primarily because it is familiar to them. The auditory participant will enjoy new works, because even if he cannot grasp the meaning he is having fun working on the puzzle.

As teachers, you should be able to find methods to bring about real auditory participation which will lead to greater understandings, appreciations, and personal satisfactions for your children. Today, more music and literature are recorded than ever before, and a teacher who desires to give her children rich experiences will make the greatest possible use of the recording medium.

Here are a number of concrete examples which can be used not only to help the child use his ears to listen, but also to encourage him to let his mind participate in the experience of listening.

The Pram series contains a record called "Night" (YPR 1-A), recommended for preschool child training. Familiar sounds that make excellent material for auditory training are recorded, and the pacing and repetition of the voices of animals and baby dolls are designed to give the child plenty of time to digest the material which prepares him for each of the simple songs.

Whenever you use a record of this type with young children, it is a good idea to provide pictures of the individual characters—a cat, a dog, a cow, a doll. Miss Lorraine Amos of the Audiology Clinic, Division of Education, Washington, D.C., uses puppets in such a way that she can make their mouths move as each sound is heard. Soon the children anticipate each sound with delight. Some enjoy saying the words even before the narrator does. Of course, saying the words and making the motions are physical participation, but in the child's mind, he is anticipating the bowwow or the noise of the cat's miaow or the cry of the doll and thus the mind is beginning to look forward. That is the crux of the entire situation—when the mind begins to explore, the child has the desire to acquire something new.

"Train to the Zoo" (CRG-1001) is a record with a theme that combines an exciting and a happy musical experience. After the child hears the record, he feels that he can be the Zoo Train and carry out the activities of the animals suggested in the song.

I have seen children sit perfectly still and do a tremendous amount of participating by just feeling what they are hearing; feeling that they were a train. They didn't need to say choo-choo; they didn't need to get up and run around. That is auditory participation versus just plain listening.

Now to explore a little further. As a child's age increases, the methods of stirring this imagination or the methods of gaining this auditory participation change. When the child is young, repetition is important, but as the child grows older too much repetition results in boredom.

To the very young child, repetition means discovery and security. Familiar sounds are no longer strange, and the more they are heard, the better friends they become. However, to the older child, change is necessary; he remembers more and wants new ideas. He gets his mental stimulation or auditory participation in a different way. A very good example of this is "Working on the Railroad" (YPR427). Here is a record which interests children over a wide age range because it is an authentic story about the early railroads of America and about actual folksongs sung during the time these railroads were being built. The child begins to feel the broadening picture of a growing empire, the strength of the builders, the humor of the time, as well as the real humanness of the people who made railroads possible. A record like this is ideal as a springboard for introducing the study of a phase in the history of America.

In the field of recordings, there are many examples of records that stimulate original thinking and aid in introducing units of work. For example, "Bozo and the Birds" (Cap. DBX3033) is a delightful little story—some sense, some nonsense, but factual enough to make it a vital piece of material to start children off on a nature or bird study. "Bozo under the Sea (Cap. DBX3031) gives the children a similar insight into marine life.

One of the most successful albums to stimulate an interest in musical instruments is "Rusty in Orchestraville" (Cap. DC 115). The recording is not only amusing. It stimulates the child's mind so that he wants to learn more about the orchestra instruments.

In the Sound Book Series, produced by Mercury Record Corporation, a number of stories are told. Abridged pieces of children's literature are used, and when one watches a class listening to these stories, it is evident that the children are not only listening—they are living the story. After they have gone through this experience, they are not satisfied. They want to read all there is about Huckleberry Finn, and about Captain Nemo in *Twenty Thousand Leagues under the Sea.* The records create the desire for additional leisure reading.

Teaching auditory participation is not something a teacher needs to add to an already overflowing curriculum plan. She needs only to capitalize on those experiences which are already a part of a normal day and use them to make living and learning more effective.

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Try Putting a FLANNEL BOARD *to Work*

Visual Specialties

Marion W. Fox

Teacher, Public Schools,
Atlantic City, New Jersey

Euclid, it is said, drew circles on the beach sand as he taught mathematics. Other folks have used the walls of caves, the city sidewalks, or the blackboards of a classroom. But few teachers have discovered the flannel board, and what a pity!

What is the flannel board?

The "flannel" *is* flannel or felt, in a neutral color. You can buy a commercial board, or what you need for making one, or you may use materials you have on hand. If you're making your own, your "board" may be wood, wallboard, or stiff cardboard; or it may be the top of an old card table. It may stand upright or hang from the wall.

At least one side of the board is covered with flannel undercoated with glue or held taut by tacks.

How does it work?

Have you ever noticed how Angora mittens or absorbent cotton leave lint on your woolen scarf? Similarly, flannel adheres to flannel. A piece of paper with some flannel pasted on the back adheres to the flannel-covered board. A small strip of sandpaper pasted on the back of the picture works even better.

How is it used?

The flannel board is a bulletin board which can be set up in a moment to hold, seemingly by magic, pupils' drawings, picture cutouts, words, numbers, and other illustrative materials suited to the lesson.

So, what happens?

Now, let's list some learning situations common to the primary school, tell what simple equipment you probably have on hand, and suggest ways the flannel board may facilitate the teaching.

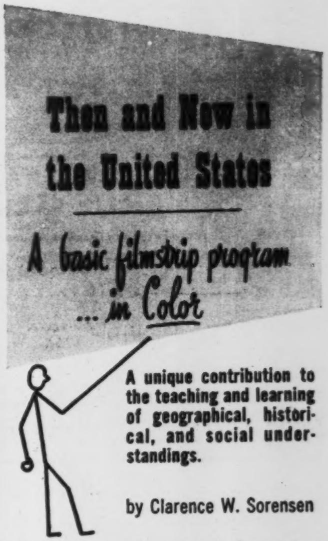
Equipment	*Presentation*	*Activity*
Old magazines, glue, scissors, strips of fine sandpaper ½″ x 2″ or pieces of flannel. (Pupils help cut out and mount pictures of familiar objects.)	Teacher: As I put this picture up, let's see if you can tell a story about it. (Ask questions to get the first child talking if necessary.)	When the first child finishes his story, he chooses one picture, puts it on the flannel board, and calls on another child to tell a story about it.
Pictures to illustrate quantity. Envelopes with numerals and number words. Yarn to outline a clockface. Cardboard hour and minute hands.	Teacher: Who can find the number and the number word to go with this picture? Who will set the clock for recess?	Children learn to recognize quantity and put the right numbers and words under the pictures. They make the clockface and set the hands.
Three disks of felt or of sandpaper-backed colored paper—green, red, yellow. A black outline of a traffic light.	Teacher: Let's act out the right way to cross streets as we go to and from school. Who will operate the signal lights?	Children take turns changing the traffic light. Other children walk along the chalk-outlined "streets" and obey the signals.

There are dozens of other ways to use the flannel board. You may have thought of some as you read this article.

What are its advantages?

It is easy to make, to store, and to transport; it's clean to handle.
It can be arranged, rearranged, dismantled, and stored easily.
It has an element of novelty.
It animates the teacher's talk and the class learnings.
It permits much child participation.

Why don't YOU try it?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the sensational set of 14 twelve inch records *(Teachers who know absolutely nothing about square dancing can use them to teach square dancing to their pupils)* **that SKYROCKETED to SALES IN 44 STATES AND CANADA within 2 months after its introduction.**

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CHILDREN NEED MUSIC TO GROW ON—
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Encourage Reading with Enrichment Records based on Landmark Books

Through exciting, authentic dramatizations of significant developments in American history, these recordings inspire advanced readers and stimulate slower readers to seek out books for further information. Comprehensive study guides included with each title ordered. Write for complete descriptive circular.

ENRICHMENT RECORDS, INC.
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FILL IN COMPLETELY the coupons for the items you want. Clip these coupons and send them in one envelope—with any required remittance—directly to *Coupon Service, THE INSTRUCTOR Magazine, Dansville, N.Y.*

CLIP EACH COUPON INDIVIDUALLY

FREE **DA-LITE SCREEN CO., INC.** Please send booklet "White Magic" which describes how the new Da-Lite Screen gains added brilliance and color for you from your slides and movies.

440

Name .... Grade ....

Street or R.D. .... No. Pupils .....

City .... Zone .... State 1-53

FREE **VISUAL SPECIALTIES CO.** Please send your booklet "A New Teaching Aid - THE VISUAL-BOARD AND FELT CUT-OUTS."

439

Name .... Grade ....

Street or R.D. .... No. Pupils .....

City .... Zone .... State 1-53

FREE **ENCYCLOPAEDIA BRITANNICA FILMS.** Please send complete information and check list on new E.B. films as described on Page 32.

68

Name .... Grade ....

Street or R.D. .... No. Pupils .....

City .... Zone .... State 1-53

FREE **SILVER BURDETT COMPANY, Audio-Visual Division.** Please send me your teaching resource unit on the social studies filmstrip program entitled "Then and Now in the United States."

241

Name .... Grade ....

Street or R.D. .... No. Pupils .....

City .... Zone .... State 1-53

FREE **REVERE CAMERA.** Please send me information about Revere Tape Recorders including your new model, BALANCED TONE REVERE NO. 700, as shown in advertisement in this supplement.

431

Name .... Grade ....

School Name & Address ....

City .... Zone .... State 1-53

FREE **SQUARE DANCE ASSOCIATES.** Please send me information on the new simplified system of teaching rhythms to the very young. Include information on your instructional records of couple dances and mixers.

423

Name .... Grade ....

Street or R.D. .... School ....

City .... Zone .... State 1-53

FREE **THE JAM HANDY ORGANIZATION.** Please send me descriptive literature on "Growing Things" and a copy of your new slidefilm catalog listing teaching aids. I am especially interested in ....

199

Name .... Grade ....

Street or R.D. .... No. Pupils .....

City .... Zone .... State 1-53

FREE **AMPRO CORPORATION.** Please send me your new audio-visual teaching aids: (Check one or both) ☐ "Teaching with an Ampro Tape Recorder"; ☐ "Teaching with 16mm Motion Picture Projectors."

428

Name of School and Address ....

Attention of .... Position ....

City .... Zone .... State 1-53

FREE **EYE GATE HOUSE, INC.** Please send me your colorful brochure which describes the Eye Gate Filmstrip Club Plan, and the fully illustrated 1952-1953 edition of the Eye Gate Filmstrip Catalog.

291

Name .... Position ....

Street or R.D. .... School ....

City .... Zone .... State 1-53

FILMS You Can Show in Your School

Recommended by

IRWIN A. ECKHAUSER

Curriculum Consultant,
Washington School,
Mount Vernon, New York

BEE CITY—1 reel; 10 min., black and white; sale. Almanac Films, 516 Fifth Ave., New York 18; produced in 1951.

Do you want a marvelous science film for the intermediate- and upper-elementary grades? This one will keep your children entranced.

Thirty thousand dwellers of a city are exposed before our eyes, as the camera peers and probes into a community of bees. We see the workers and the drones, and the fantastic structure of their city. We witness perhaps the most ingenious creatures of the insect world—their growth, their myriad activities, their whole society.

INDIA (PAKISTAN AND THE UNION OF INDIA)—17 min., sound; black and white; sale. Encyclopaedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill.; produced in 1952.

Here is an up-to-date social-studies film that will interest your children in how other people live.

The picture opens with a view of Benares, the Holy City of India. First we learn about the strong bonds of Hindu religion that tie the various races and types of people into one large Hindu society. Next the film takes us to a holy mosque of the Mohammedan India. The minority of seventy million Mohammedans (Moslems) lives by religious laws fundamentally different from those of the Hindus. This caused the splitting of the sub-continent into two states—the Moslem Pakistan and the Hindu Union of India. Next, we see a series of animated drawings that explains the principal characteristics of India's physical geography. Then we learn more about its population, races, languages, and religions. This film provides a valuable contribution to geography and social studies for the middle- and upper-elementary grades as well as vocabulary enrichment.

CLEARING THE WAY—20 min., 16 mm. or 35 mm. sound; black and white; sale or rental. Film Section, Dept. of Public Information, United Nations, New York, N.Y.; produced in 1951.

In this unusual film, children, like adults, come to see the need for and the importance of the United Nations.

In the center of Manhattan, six blocks have been cleared to make a site for the UN headquarters. In the eyes of a group of neighborhood children, this is a needless intrusion on what used to be their playground. In a candy store near by they meet a UN interpreter who explains what is being done. An engineer on the site describes how the Planning Commission works. Scenes of the UN site area give a vivid picture of the neighborhood before construction began. The needs of the UN are described by the engineer, by means of drawings on a school slate. Finally the children become convinced and decide to give up their playground rather than to "hold up the works."

This film has suitable guidance content, vocabulary building, and social-studies material for the upper-elementary grades.

FARMYARD BABIES — 1 reel; sound; color and black and white; sale. Coronet Films, 65 E. South Water St., Chicago 1; produced in 1952.

Animal life is always interesting for children in the kindergarten and primary grades. Here is a film that will stimulate them.

As we follow Daisy, the farm dog, on her morning rounds, we see a variety of babies of the farmyard—lambs, calves, colts, chicks, and others. We learn the answer to such questions as: What do farmyard babies look like? What do they sound like? What do they eat?

This film will induce these youngsters to increase their participation in language-arts activities, and group projects.

TILLERS OF THE SOIL—10 min., sound; black and white; sale. Republic Pictures Corp., 630 Ninth Ave., New York 19; produced in 1950.

Here is a film that will appeal to children who are interested in farming as a vocation.

Through a historical approach, the film describes the intrinsic values of farming. A father tells his son about the problems of farmers with the hazards and needs for farmer co-operation, conservation, better produce, and social programs in rural areas—all combining to make farming a worth-while occupation. This film is suitable for guidance classes, science, and classes in the social studies in the upper-elementary grades.

LET'S PLAY WITH CLAY: ANIMALS—11 min., black and white; sale or rental. Young America Films, Inc., 18 E. 41st St., New York 7; produced in 1951.

This art film will be fun for the children and teacher. It emphasizes "learning by doing."

This is an introductory film on clay work. It demonstrates the general character of clay, how to handle it, keep it smooth, keep it from breaking, and how to obtain a satisfactory finish. It shows how to make a bird, pig, rabbit, fish, cat, and snow man by hand operations. It is suitable for middle- and upper-elementary grades.

FILMSTRIPS to Use in the Classroom

Recommended by

IRENE F. CYPHER

Administrative Officer, Film Library, and Associate Professor of Education, New York University

Among teachers there is an increasing awareness of the need for audio-visual materials to help interpret the curriculum. Although the ultimate goal of having every school adequately equipped for effective utilization of these modern teaching materials has not been attained, we are making progress. It is up to every teacher to be discriminating in the selection of items.

***Audio-Visual Guide*, 1630 Springfield Ave., Maplewood, N.J.**

The color filmstrip, *The Greatest Show on Earth,* composed of material from the DeMille motion picture of the same name, had the advantage of co-operation and guidance from a class of fourth-graders at the Chancellor Avenue School, Newark, New Jersey. The scenes included are those which have a universal appeal. Another good point is the single-line captions which allow for a larger picture area. Teacher and pupils can talk to their heart's content about their own ideas of clowns, giraffes, trapeze artists, and all the other circus friends. Good for story-telling periods or when preparing for auditorium or large group demonstrations. For primary and intermediate grades. ($7.50 single strip. Sheet of miniature stills for pupil projects available at quantity rates.)

***Heritage Filmstrips, Inc.* 89-11 63rd Drive, Rego Park 74, N.Y.**

In the black and white filmstrip series known as "Backgrounds of Our Freedom," is a strip entitled *Passing a Bill in Congress.* Cartoon drawings show how a bill goes through various necessary steps from its initial stage to its final enactment into law. Each step is clearly illustrated and the facts are those a classroom teacher needs for reference. Perhaps this is because the series is produced by a classroom teacher who has faced the problem of trying to interpret social-studies material accurately. Good lecture notes are included. ($3.50 single strip; quantity prices for groups of filmstrips.)

***Silver Burdett Co.*, 45 E. 17th St., New York 3.**

The color filmstrip series "Then and Now in the United States" now includes these areas: *California, The Southwest, Pacific Northwest, Rocky Mountains, The Great Plains,* and *Between the Western Mountains.* The quality is on a par with the earlier strips and represents the kind of filmstrip we like to see coming into use in our classrooms. Art work and subject presentation are technically excellent. Equally important is the high degree of interest-provoking subject matter included. Especially good for the middle and upper grades. ($7.50 single strip; $6.00 each in lots of six or more.)

***Society for Visual Education*, 1345 W. Diversey Parkway, Chicago 14.**

"Conservation for Beginners" (6 strips in color) provides information for primary grades. Such titles as *Susan and the Forest Fire, The Muddy Raindrop,* and *A Picnic for Dick and His Friends* will give a clue to the center of interest in this series. As indicated, the conservation and protection apply to both plant and animal resources and the importance of both to mankind is stressed. ($28.50 per set; $5.00 single strip.)

***Eye Gate House*, 27-16 41st Ave., Long Island City 1, N.Y.**

"Building a New Nation" (9 strips in color) is one of their monthly series. It deals with the trials and tribulations encountered by the various groups of colonists who settled in the new world. Spanish, French, English, Dutch, and Swedish people shared common difficulties and contributed strength when the time came to join forces and build a nation. The period covered by this series extends from 1569 to 1783, and the high spots for pupil study and discussion are pointed out at the end of each strip. For middle and upper grades. ($25.00 per set.)

***Curriculum Films*, 10 E. 40th St., New York 16.**

These two sets will be of interest to teachers of kindergarten and primary grades. "Work Animals around the World" (6 strips in color) gives us some ideas as to how animals work with and for man, and how important the horse, camel, donkey, elephant, sheep dog, and cow pony are to people who live in different parts of the world. In addition to supplying factual information, these strips can be used to stress the importance of caring for all the animals that serve mankind.

"Through the Seasons in Country and Town" (4 strips in color) show us how landscape, weather, plants, animals, and people change and adapt to conditions as the four seasons change. The basic idea of the series is to show what seasonal changes mean to both nature and man.

Single strips in each set are available at $3.95 each; special prices for sets, and libraries of filmstrips will be quoted.

FULL COLOR FILMSTRIPS

FOR RELEASE DURING

JANUARY

NEW ENGLAND; A REGIONAL STUDY

Grade Level . . . . Intermediate and Jr. High

This series of nine FULL COLOR FILMSTRIPS has a colony of objectives. To show the importance of the New England Colonial history. It reveals the natural resources that have helped New England develop. To show the effects on New England character of the struggles and hardships of the pioneers. To show the contributions New England has made in industry, science and art.

THE HISTORICAL BACKGROUND
HOW INDUSTRY BEGAN
THE FISHING INDUSTRY
THE CITY OF BOSTON
THE GEOGRAPHIC BACKGROUND
MAJOR INDUSTRIES TODAY
OTHER NEW ENGLAND INDUSTRIES
HISTORIC SHRINES AND INTERESTING PLACES
NEW ENGLAND - THE VACATION LAND

EACH SET CONTAINS NINE FULL COLOR FILMSTRIPS TOGETHER WITH TEACHER'S MANUAL PRICE $25.00 Per Set

Eye Gate Filmstrip CLUB PLAN

BRINGS YOU TEN FULL COLOR FILMSTRIPS FOR ONLY $25.00 Per Set

Each set includes 10 FULL COLOR FILMSTRIPS, containing at least 250 full color pictures.

When Eye Gate Filmstrip Club Plan Members buy any three sets at $25.00 per set, they may select a fourth set, as a bonus, absolutely FREE.

NO OBLIGATION TO BUY BUT AN OPPORTUNITY TO SAVE MONEY IF YOU DO.

HERE'S HOW THE PLAN WORKS!

1. Each month, September to May inclusive, we will mail to our members a set of FULL COLOR FILMSTRIPS for preview.
2. Members have a reasonable length of time (10 days) to screen each set. They pay $25.00 for each set they purchase. Any set not meeting their requirements may be returned without obligation.
3. Members may select one additional set free of charge when they have paid for any three sets within a year. Members also get a single bonus filmstrip in each package.

SOLD BY LEADING AUDIO-VISUAL DEALERS EVERYWHERE

---MAIL THIS COUPON NOW!---
FOR PREVIEW SET

Gentlemen:

☐ Please enroll our school as a member of the EYE GATE FILMSTRIP CLUB PLAN. Send enrollment blank and descriptive literature.
☐ Kindly send the filmstrips set titled "New England; A Regional Study." It is understood that this set may be returned within 10 days if not fully satisfied.
☐ Kindly send FREE the new fully illustrated 1952-1953 edition of the EYE GATE FILMSTRIP CATALOG.

School ....
Address ....
Authorized by ....
Title TI-5

EYE GATE HOUSE, Inc.
AUDIO VISUAL AIDS TO INSTRUCTION
2716 FORTY FIRST AVE. • LONG ISLAND CITY, N.Y.

Helpful Teaching Materials for You

MAIL TODAY

FILL IN COMPLETELY the coupons for the items you want. Clip these coupons and send them in one envelope—with any required remittance—directly to *Coupon Service, THE INSTRUCTOR Magazine, Dansville, N.Y.*

CLIP EACH COUPON INDIVIDUALLY

FREE **GREYSTONE CORPORATION.** Please reserve a specially built 3-speed phonograph as provided in Greystone School Plan. Also send your complete EAD Catalog and Teachers Special on Approval Order Form.

421

Name .... Grade ....
Street or R.D. .... School ....
City .... Zone .... State 1-53

FREE **SOCIETY FOR VISUAL EDUCATION, INC.** Please send me a free copy of the S.V.E. booklet "Teaching with the Tachistoscope" which explains the function of this accessory for flash exposure work and helping to teach arithmetic, reading, and spelling facts. (See ad on pages 14 and 15 of this issue.)

197

Name .... Grade ....
Street or R.D. .... School ....
City .... Zone .... State 1-53

FREE **LIFE FILMSTRIPS.** Please send me complete descriptive information about: (1) LIFE'S series of black-and-white 35mm Filmstrips showing peoples and places important in the news today; (2) LIFE'S exciting color Filmstrips on art, science, history.

374

Name .... Grade ....
Street or R.D. .... School ....
City .... Zone .... State 1-53

FREE **BELL & HOWELL CO.** Please send me your new booklet on Magnetic Sound Movies, "NEW VOICES FOR EDUCATIONAL MOVIES."

34

Name .... Grade ....
Street or R.D. .... School ....
City .... Zone .... State 1-53

FREE **YOUNG AMERICA FILMS.** Please send me your free catalog of Motion Picture Films and Filmstrips.

112

Name .... Grade ....
Street or R.D. .... School ....
City .... Zone .... State 1-53

FREE **MINNESOTA MINING & MFG. CO.** Please send me a copy of your new booklet "Tape Recording in the Classroom."

239

Name .... Grade ....
Street or R.D. .... School ....
City .... Zone .... State 1-53

FREE **CHARLES BESELER COMPANY.** Please send me more information on the Beseler Vu-Graph and the Beseler Vu-Lyte.

213

Name .... Grade ....
Street or R.D. .... School ....
City .... County .... State 1-53

FREE **KEYSTONE VIEW COMPANY.** Please send special information on your series of lantern slides on Reading Readiness.

307

Name .... Grade ....
Street or R.D. .... School ....
City .... Zone .... State 1-53

10¢ **RCA VICTOR EDUCATIONAL SERVICES.** Please send me a copy of your new educational record catalog. Enclosed is 10c to cover cost and mailing charges.

163

Name .... Grade ....
Street or R.D. .... School ....
City .... Zone .... State 1-53

RECENT BOOKS for your *Audio-Visual Library*

Audio-Visual Administration, edited by Fred Harcleroad and William Allen (William C. Brown Co., 915 Main St., Dubuque, Iowa).

Audio-Visual Aids to Instruction, by Harry C. McKown and Alvin B. Roberts (McGraw-Hill Book Co.).

Audio-Visual Aids to Instruction, by William Exton, Jr. (McGraw-Hill Book Co.).

The A-V Bibliography, by F. Dean McClusky (William C. Brown Co.; see address above).

Audio-Visual Handbook, by Ellsworth C. Dent (Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14).

Audio-Visual Materials and Methods in the Social Studies, 18th Yearbook of the National Council for the Social Studies, edited by William H. Hartley (National Council for the Social Studies, 1201 16th St., N.W., Washington 6, D.C.).

Audio-Visual Materials and Techniques, by James S. Kinder (American Book Co.).

Audio-Visual Materials in Teacher Education, Yearbook of the Association for Student Teaching, edited by H. T. Batchelder (Association for Student Teaching, State Teachers College, Lockhaven, Pa.).

Audio-Visual Methods in Teaching, by Edgar Dale (Dryden Press, New York 19).

Audio-Visual Programs in Action, edited by Ford L. Lemler (Audio-Visual Education Center, 4028 Administration Bldg., University of Michigan, Ann Arbor, Michigan).

Audio-Visual Projectionist's Handbook, by Amo De Barnardis and O. H. Coelin, Jr. (Audio-Visual Publishers, 7064 Sheridan Rd., Chicago 26).

Audio-Visual School Library Service, by Margaret I. Rufsvold (American Library Association, 50 E. Huron St., Chicago 11).

Audio-Visual Teaching Techniques, by F. Dean McClusky (William C. Brown Co.; see address above).

Audio-Visual Techniques, by Anna Curtis Chandler and Irene F. Cypher (Noble and Noble).

Better Learning Through Current Materials, edited by Lucien Kinney and Katharine Dresden (Stanford University Press, Stanford, California).

Building an Audio-Visual Program, by Robert E. Schreiber and Leonard Calvert (Science Research Associates, 228 South Wabash Ave., Chicago 4).

Enriching the Curriculum Through Motion Pictures, edited by Wesley C. Meierhenry (University of Nebraska Press, 14B Architectural Hall, Lincoln, Neb.).

Film Utilization, by J. Roby Kidd and Carter B. Storr (Canadian Association for Adult Education, 143 Bloor St. West, Toronto, Canada, and the Educational Film Library Association, 1600 Broadway, New York 19).

Guide to Audio-Visual Materials for Elementary-School Social Studies, by William H. Hartley (Rambler Press).

Ideas on Film, edited by Cecile Starr (Funk & Wagnalls Co.).

Instructional Materials as Educational Potential in the Library and in the Classroom (University of Portland Press, Portland 3, Ore.).

Lantern Slides and How to Make Them (Educational Sales Division, Bausch & Lomb Optical Co., 688 St. Paul St., Rochester 2, N.Y.).

Learning Through Seeing with Tachistoscopic Teaching Techniques, by Gaspar Cisneros Barnette (William C. Brown Co.; see address above).

New Visual Education Techniques, by Alfred Porter (Burgess Pub. Co., 426 S. 6th St., Minneapolis 15, Minn.).

Planning Schools for Use of Audio-Visual Materials, No. 1, Classrooms, by Irene F. Cypher, Chairman, and others (Department of Audio-Visual Instruction, National Education Association, 1201 16th St., N.W., Washington 6, D.C.).

Portfolio on Audio-Visual Materials (Association for Childhood Education International, 1200 15th St., N.W., Washington 5, D.C.).

Preparation and Use of Visual Aids, by Kenneth B. Haas and Harry Q. Packer (Prentice-Hall).

Recordings for Elementary School, by Helen S. Leavitt and Warren S. Freeman (Crown Publishers, 419 Fourth Ave., New York 16).

Setting Up Your Audio-Visual Education Program, prepared by the Audio-Visual Education Association of California (Society for Visual Education, Inc.; see address above).

Survey of Audio-Visual Education in Connecticut Public Schools (State Department of Education, Hartford, Conn.).

Television and Our Children, by Robert Lewis Shayon (Longmans, Green & Co.).

Television Encyclopedia, by Stanley Kempner (Fairchild Pub. Co., 8 E. 13th St., New York 3).

The Television Program, by Edward Stasheff and Rudy Bretz (A. A. Wyn, Inc., 23 W. 47th St., New York 19).

Use of Films in Elementary Science, by G. G. Mallinson (Western Michigan College of Education, Kalamazoo, Mich.).

Use of Visual Aids in Teaching Arithmetic, by F. E. Grossnickle and William Metzner (Rambler Press).

Visual Aids: Their Construction and Use, by Gilbert G. Weaver and Elroy W. Bolinger (D. Van Nostrand Co., Inc., 250 Fourth Ave., New York 3).

SOME FREE BOOKLETS

Index to Selected Film Lists (Eastman Kodak Company).
Magnetic Recorder-Projector (Radio Corporation of America).
New Voices for Educational Movies (Bell & Howell Co.).
Reports of Results—tachistoscope (Keystone View Co.).
Teaching with 16mm Motion Picture Projectors (Ampro Corporation).
Teaching with Tape Recorders (Ampro Corporation).

(Refer to page 40 for addresses.)

Two Teachers meet the TACHISTOSCOPE

MARY JANE and Beverly were "doing" the exhibits together at the regional teachers' convention last fall. When they came to a booth of visual-aids equipment, Beverly stopped.

BEVERLY—Wait a minute, Mary Jane; here's my chance to find out more about tachistoscopes.

MARY JANE—I thought a tachistoscope was that little cardboard slide-rule thing you made from the directions you got at college.

BEVERLY—You're right. I did make a homemade tachistoscope, but I'd surely like a real one.

The reading specialist, who had been listening, came up and introduced himself as Mr. West.

MR. WEST—Let me show you a tachistoscope. You can buy a complete unit or a small lens attachment with a cameralike shutter to screw onto the front of a classroom projector.

MARY JANE—Is it hard to use?

MR. WEST—No, you don't need a special screen, and the room need not be dark. Here is the button to press for making the exposure.

BEVERLY—How fast are the exposures made?

MR. WEST—One one-hundredth of a second is the fastest. We advise teachers to first show a slide for a longer interval, say one tenth of a second, and then gradually reduce the time.

BEVERLY—Of course I know that this rapid identification is good to use in teaching reading, spelling, and arithmetic especially. What materials related to those subjects have been prepared for use with the tachistoscope?

MR. WEST—There are filmstrips on recognizing words, phrases, and sentences; and other filmstrips on number recognition and on combinations—to mention only a few.

MARY JANE—Those sound as if they were more useful for your third grade, Beverly, than for my little first-graders. My flash cards go fast enough for them.

MR. WEST—If you have a large grade—and nowadays what teacher doesn't?—you probably have trouble arranging for all the children to see the flash cards.

MARY JANE—Indeed I do!

MR. WEST—Using the projector fixes that. Children are naturally farsighted. It is easier for them to use their eyes at a distance as they do when observing images on a screen. It is a restful change from their close work.

BEVERLY—I'm certainly going to ask our school audio-visual coordinator to consider one for the elementary grades.

MARY JANE—Would there be time for all of us to use it?

MR. WEST—A half hour of drill a day is recommended for any one grade, so a tachistoscope would serve several grades easily.

BEVERLY—What if we had money to buy the tachistoscope, but not for many slidefilms to use with it?

MR. WEST—That's easy. The teacher can make her own slides on frosted glass, plain glass, or plastic material.

BEVERLY—I'd like that! Then I could have exactly what I needed to tie in with a lesson.

MARY JANE—And I could make slides based on seatwork exercises.

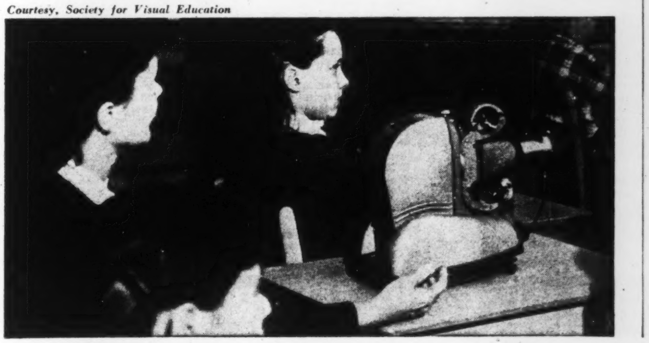
MR. WEST—Many teachers are doing that. Also, your first-graders could learn to identify all sorts of objects and call them by name as they were shown by means of the tachistoscope. We usually recommend showing a few color slides to arouse the children's interest.

MARY JANE—I'm beginning to see how the tachistoscope would be a great help to primary and middle grades, but wouldn't upper-grade teachers use it only to help slow learners?

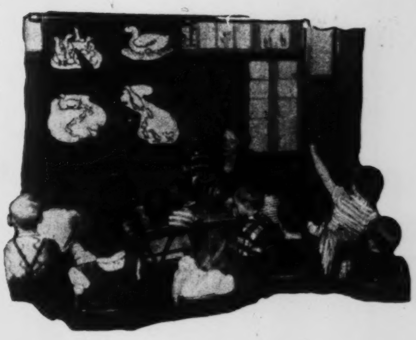
MR. WEST—The tachistoscope is invaluable for remedial work, of course, but it can also be used to help the brightest youngsters. Through this training, young people have been known to improve their reading rate by literally hundreds of words per minute. You know that perceptual skills have a close connection with brain cells. A good training in perception aids the general functioning of the brain.

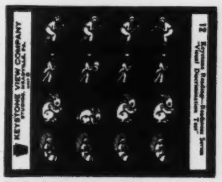
The two teachers left the exhibit convinced that a tachistoscope would be of great help.

Courtesy, Society for Visual Education

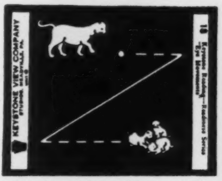


• a Major Problem of Modern Education

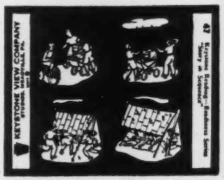




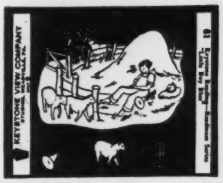
Slide from the series on "Visual Discrimination."



Slide from the series on "Kinesthetic and Left-to-Right Progression."



Slide from the "Story in Sequence" series.



Slide from the series on "Auditory Perception."

• *Reading Readiness*

This class is being prepared for reading—and being prepared in conformity with the visual limitations of small children, who are usually farsighted but are required to use their eyes at near point.

The Keystone Reading-Readiness Slides provide unusual possibilities for group work—visual, auditory, and kinesthetic—through the ease with which the slides can be projected with the Keystone Overhead Projector, in a daylighted room, on the blackboard.

The pictures are well drawn and highly colorful.

The Keystone Reading-Readiness Series of 100 Lantern Slides covers all the requirements of reading-readiness training. Subject matter: Visual Discrimination, 16 slides. Kinesthetic and Left-to-Right, 3 slides. Concept Building and Classification, 15 slides. Language Development, 16 slides. Vocabulary and Concept of Reading, 9 slides. Auditory Perception, 37 slides. Combined Visual and Auditory Discrimination, 4 slides.

Further information will be sent upon request.

KEYSTONE VIEW CO., Meadville, Penna.
SINCE 1892, PRODUCERS OF SUPERIOR VISUAL AIDS

CHILDREN LOVE
THIS NEW
EASY WAY TO
Music

Here's an easier, better, happier way to teach Music to grade students—a method scientifically developed and tested for years in classrooms throughout America. Teaches rhythm, sight reading, pitch perception, solfeggio through "Beat Response."

Get EASY Teaching Information Folder FREE!

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A DIRECTORY OF *Audio-Visual Producers*

ON THIS page are listed producers of audio-visual materials and equipment. The addresses given are the company headquarters. Write there for the name of your nearest local distributor or sales agency.

There are many sources for teaching materials. Consult standard reference books for further sources. It is also helpful to contact local museums, chambers of commerce, historical societies, and consular representatives of foreign countries, for lists of materials they may have for school use. I.F.C.

Films, Filmstrips, Flat Pictures, Slides, and Records

16mm MOTION PICTURES

Academy Films, P.O. Box 3088, Hollywood, Calif.
A. F. Films, Inc., 1600 Broadway, New York 18
Almanac Films, Inc., 516 Fifth Ave., New York 36
Artists Films, Inc., 8 W. 45th St., New York
Association Films, 35 W. 45th St., New York
Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif.
Brandon Films, Inc., 200 W. 57th St., New York 19
Bray Studios, Inc., 729 Seventh Ave., New York 19
British Information Services, 30 Rockefeller Plaza, New York 20
Cathedral Films, 140 N. Hollywood Way, Burbank, Calif.
Cornell Films, Inc., 1501 Broadway, New York 36
Coronet Films, Coronet Bldg., Chicago 1
Educational Film Library Assoc., 1600 Broadway, New York 19
Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.
Films, Inc., P.O. Box 358, Wilmette, Ill.
Films of the Nations, Inc., 55 W. 45th St., New York
Frith Films, P.O. 565, Hollywood 28, Calif.
Hawley Lord, Inc., 61 W. 56th St., New York 19
Heidenkamp Nature Pictures, 538 Glen Arden, Pittsburgh 8, Pa.
Paul Hoefler Productions,7934 Santa Monica Blvd., Hollywood
Instructional Cinema Service, Inc., 1560 Broadway, New York
Instructional Films, Inc., 330 W. 42nd St., New York 18
International Film Bureau, Inc., 6 N. Michigan Ave., Chicago 4
International Film Foundation, 1600 Broadway, New York 19
Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11
Johnson Hunt Productions, 6509 De Longpre Ave., Hollywood
McGraw-Hill Book Co., Text-Film Dept., 330 W. 42nd St., New York 18
Carl F. Mahnke Productions, 215 E. 3rd St., Des Moines 9, Iowa
March of Time Forum Films, 369 Lexington Ave., New York 17
National Assoc. of Audubon Societies, 1000 Fifth Ave., New York 28
National Film Board of Canada, 1270 Avenue of the Americas, New York 20
National Safety Council, Film Service Bureau, 20 N. Wacker Drive, Chicago 6
Nu-Art Films, Inc., 112 W. 48th St., New York 19
Official Films, 25 W. 45th St., New York
Princeton Film Center, Carter Road, Princeton, N.J.
RKO Radio Pictures, Inc., 1270 Avenue of the Americas, New York
Simmel-Meservey, Inc., 321 S. Beverly Dr., Beverly Hills, Calif.
Teaching Film Custodians, Inc., 25 W. 43rd St., New York 18
United Nations, Films & Visual Information Div., New York
U.S. Bureau of Mines, Washington, D.C.
U.S. Bureau of Reclamation, Washington, D.C.
U.S. Dept. of the Air Force, of Agriculture, of State, of the Interior, and Treasury Dept., Washington, D.C.
United World Films, Inc., 1445 Park Ave., New York 29
Wild Life Films, 5149-51 Strohm Ave., North Hollywood, Calif.
Young America Films, Inc., 18 E. 41st St., New York 17

SLIDES

Eulo Co., P.O. Box 178, Denver 1, Colo.
French-American Cultural Services, 934 Fifth Ave., New York 29
E. Taylor Judd, Box 711, Delavan, Wis.
Keystone View Co., Meadville, Pa.
Nu-Art Films, Inc., 112 W. 48th St., New York 19
Radio-Mat Slide Co., Inc., 222 Oakridge Blvd., Daytona Beach
Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14
Southern Colorslides, 2326 Beecher Rd., S. W., Atlanta, Ga.
Teaching Aids Exchange, 711 Sycamore Ave., Modesto, Calif.
Visual Sciences, Suffern, N.Y.

FILMSTRIPS

American Council on Education, 1785 Massachusetts Ave., N.W., Washington 6, D.C.
Anti-Defamation League of B'nai B'rith, 212 Fifth Ave., New York
Audio-Visual Materials Bureau, Wayne University, Detroit 1
Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif.
British Information Services, 30 Rockefeller Plaza, New York 20
Classroom Films, Inc., 321 E. 44th St., New York
Coronet Films, Coronet Bldg., Chicago 1
Current Affairs, Film Division, 18 E. 41st St., New York 17
Curriculum Films, Inc., 10 E. 40th St., New York 16
Pat Dowling Pictures, 1056 S. Robertson Blvd., Los Angeles 35
Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.
Eye Gate House, Inc., 330 W. 42nd St., New York 18
Filmfax Productions, 10 E. 43rd St., New York 17
Film Publishers, Inc., 25 Broad St., New York 4
Films, Inc., P.O. Box 358, Wilmette, Ill.
Filmstrip House, 25 Broad St., New York 4
Heritage Filmstrips, 89-11 63 Drive, Rego Park 74, N.Y.
Instructional Films, Inc., 330 W. 42nd St., New York 18
International Film Bureau, Inc., 6 N. Michigan Ave., Chicago 2
Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11
Key Productions, 18 E. 41st St., New York 17
Knowledge Builders, 625 Madison Ave., New York 22
Life Magazine Filmstrips, 9 Rockefeller Plaza, New York 20
McGraw-Hill Book Co., Inc., Text-Film Dept., 330 W. 42nd St., New York 18
National Assoc. of Audubon Societies, 1000 Fifth Ave., New York 28
National Film Board of Canada, 1270 Avenue of the Americas, New York 20
National Safety Council, 20 N. Wacker Drive, Chicago 6
New York Times, School Service Dept., 229 West 43rd St., New York 18
Popular Science Pub. Co., A-V Div., 353 Fourth Ave., New York
Silver Burdett Co., 45 E. 17th St., New York 3
Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14
United Nations, Films & Visual Information Div., New York
United World Films, Inc., 1445 Park Ave., New York 29
University of Michigan, Audio-Visual Education Center, Ann Arbor, Mich.
Visual Sciences, Suffern, N.Y.
Young America Films, Inc., 18 E. 41st St., New York 17

FLAT PICTURES

British Information Services, 30 Rockefeller Plaza, New York 20
Creative Educational Society, Mankato, Minn.
Field Enterprises, 35 E. Wacker Drive, Chicago 1
Friendship Press, 156 Fifth Ave., New York 10
Informative Classroom Pictures Association, 40 Ionia Ave., N.W., Grand Rapids 2, Mich.
Latin American Village Studio, 3530 State St., Santa Barbara, Calif.
National Geographic Society, 16th and M Sts., N.W., Washington, D.C.

RECORDS

American Book Co., 55 Fifth Ave.; New York
Audio-Master Co., 341 Madison Ave., New York 17
Banner Records, Inc., 33 Union Square W., New York 3
Burns Record Co., 755 Chicadee Lane, Stratford, Conn.
Capitol Records, Inc., Sunset & Vine Sts., Hollywood 28, Calif.
Charm Records, Inc., Park Central Hotel, New York 19
Children's Reading Service, 1078 St. John's Place, Brooklyn
Children's Record Guild, 27 Thompson St., New York 13
Columbia Records, Inc., 799 Seventh Ave., New York
Continental Record Co., Inc., 263 W. 54th St., New York 19
Decca Records, Inc., 50 W. 57th St., New York 19
Eastern Record Mfg. Corp., 55-01 43rd St., Laurel Hill, N.Y.
Enrichment Records, 246 Fifth Ave., New York 1
Folkways Records & Serv. Corp., 117 W. 46th St., New York 19
Greystone Corp., 600 Sixth Ave., New York 13
Lincoln Records, Inc., 1420 Walnut St., Philadelphia 2, Pa.
Little Golden Records, 1230 Sixth Ave., New York 20
Mercury Record Corp., 1475 Broadway, New York 18
Rainbow Rhythms, P.O. Box 608, Emory University, Ga.
Record Guild of America, 1407 Broadway, New York 18
RCA Victor Records, Educational Services, Radio Corporation of America, Camden, N.J.
Records of Knowledge, Rexford Record Corp., 1440 Broadway, New York 18
Square Dance Associates, Freeport, N.Y.
Vox Productions, Inc., 236 W. 55th St., New York 19
World Wide Records, 315 W. 47th St., New York
Young People's Records, 100 Sixth Ave., New York 13

Audio-Visual Equipment

TYPES OF EQUIPMENT

16mm Sound Projectors

Ampro
Apollo
Bell & Howell
DeVry
Eastman Kodascope
Forway
Kolograph
Movie-Mite
RCA Victor
Revere
Victor Animatograph

Slide and Filmstrip Projectors

American Optical
Ampro
Argus
Audio-Master
Bausch & Lomb
Bell & Howell
DuKane
GoldE
Keystone View
LaBelle
Standard
Society for Visual Education
Three Dimensional Corp.
Viewlex

Sound Slide Film Projectors

Automatic
DuKane
Illustravox
McClure
Movie-Mite
Viewlex

Opaque Projectors

American Optical
Bausch & Lomb
Beseler
Keystone View
Squibb Taylor
Victorlite

Radios and Phonographs

Admiral
Audio-Master
Califone
Crosley
Emerson
Farnsworth
General Electric
Magnavox
Motorola
Philco
RCA Victor
Rek-O-Kut
Stromberg-Carlson
Webster-Chicago
Westinghouse
Wurlitzer
Zenith

Tape, Wire, and Disk Recorders

Ampro
Bell
Brush
Califone
Crestwood
DuKane
Eicor
General Electric
Magnecord
Pentron
RCA Victor
Rek-O-Kut
Revere
Sound Scriber
Webster-Chicago
Webster Electric
Wilcox-Gay

Tape Manufacturers

Audio-Master
Minnesota Mining
Reeves Soundcraft

Magnetic Sound Recorder-Projectors

Ampro
Bell & Howell
Victor Animatograph
RCA Victor

Screens

Da-Lite
Radiant
Vita-Lite

Flannelboards

Visual Specialties

Tachistoscopes

Keystone View
Society for Visual Education

ADDRESSES OF PRODUCERS

Admiral Corp., 3800 Cortland St., Chicago 47
American Optical Co., Box A, Buffalo 15, N.Y.
Ampro Corp., 2835 N. Western Ave., Chicago 18
Apollo Division, Excel Movie Products Co., 853 Dundee Ave., Elgin, Ill.
Argus, Inc., Ann Arbor, Mich.
Audio-Master Co., 341 Madison Ave., New York 17
Automatic Projection Corp., 19 W. 44th St., New York 18
Bausch & Lomb Optical Co., 626 St. Paul St., Rochester 2, N.Y.
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, Ohio
Bell & Howell Co., 7100 McCormick Rd., Chicago 45
Charles Beseler Co., 60 Badger Ave., Newark 8, N.J.
Brush Development Co., 3405 Perkins Ave., Cleveland 14, Ohio
Califone Corp., 1041 N. Sycamore, Hollywood 38, Calif.
Crestwood Recorder Corp., 5700 Northwest Highway, Chicago
Crosley Div., Avaco Mfg. Corp., 132 Arlington St., Cincinnati
Da-Lite Screen Co., Inc., 2711 N. Pulaski Rd., Chicago 39
DeVry Corp., 1111 Armitage Ave., Chicago
DuKane Corp., St. Charles, Ill.
Eastman Kodascope, Eastman Kodak Co., Rochester 4, N.Y.
Eicor, Inc., 1501 W. Congress St., Chicago 7
Emerson Radio & Phonograph Co., 111 Eighth Ave., New York
Farnsworth Television & Radio Corp., Fort Wayne, Indiana
Forway Corp., 245 W. 55th St., New York 19
General Electric Co., Electronics Dept., Syracuse, N.Y.
GoldE Mfg. Co., 1214-22 W. Madison St., Chicago 7
Illustravox Division, Electro Engineering & Mfg. Co., 627 W. Alexandrine St., Detroit 1, Mich.
Keystone View Co., Meadville, Pa.
Kolograph Corp., 8044 Ridgeway, Skokie, Ill.
LaBelle Industries, Inc., Oconomowoc, Wis.
O. J. McClure Talking Pictures, 1115 W. Washington Blvd., Chicago 7
Magnavox Co., Fort Wayne, Ind.
Magnecord, Inc., 225 W. Ohio St., Chicago
Minnesota Mining & Mfg. Co., 900 Fauquier St., St. Paul 6
Motorola, Inc., 4545 W. Augusta Blvd., Chicago
Movie-Mite Corp., 1105 E. Truman Rd., Kansas City 6, Mo.
Pentron Corp., 221 E. Cullerton St., Chicago 16
Philco Corp., 445 E. Tioga St., Philadelphia
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago
RCA Victor Division, Radio Corp. of America, Camden, N.J.
Reeves Soundcraft Corp., 10 E. 52nd St., New York 22
Rek-O-Kut Co., 38-01 Queens Blvd., Long Island City 1, N.Y.
Revere Camera Co., 320 E. 21st St., Chicago 16
Society for Visual Education, Inc., 1345 W. Diversey Parkway, Chicago 14
Soundscriber Corp., 146 Munson St., New Haven, Conn.
Squibb Taylor, Inc., 1213 S. Akard St., Dallas, Texas
Standard Projector & Equipment Co., 7106 W. Touhy Ave., Chicago 31
Stromberg-Carlson Co., Rochester, N.Y.
Three Dimensional Corp., 4555 W. Addison St., Chicago 41
Victor Animatograph Corp., Davenport, Iowa
Victorlite Industries, 5350 Second Ave., Los Angeles 43, Calif.
Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N.Y.
Visual Specialties Co., 5701 W. Vernor St., Detroit 9, Mich.
Vita-Lite Screen Co., 239 A St., San Diego 1, Calif.
Webster-Chicago Corp., 5619 W. Bloomingdale, Chicago 39
Webster Electric Co., 1900 Clark St., Racine, Wis.
Westinghouse Electric Corp., 306 Fourth Ave., Pittsburgh, Pa.
Wilcox-Gay Corp., Charlotte, Mich.
Rudolph Wurlitzer Co., 165 W. Adams St., Chicago
Zenith Radio Corp., 6601 W. Dickens St., Chicago

A HANDY REFERENCE SHEET FOR YOUR FILES

Fifty Years Ago
in the

NORMAL INSTRUCTOR
INSTRUCTOR PUBLISHING COMPANY • DANSVILLE, NEW YORK

On January 22, 1903, the treaty between the United States and Colombia, whereby the United States received permission to dig the Panama Canal, was signed. Shortly afterward it was ratified by the Senate, only to be rejected by Colombia in hopes of better terms. This was the spark that touched off the Panama Revolution, stirring Panama to declare its independence.

◆

"The football season has closed and its record of fatalities and injuries is before us. Twelve players were killed and eighty-five seriously injured."

◆

"This is the time of year when one is supposed to turn over a new leaf. Maybe you need to do so as a teacher. . . . A fair white page is before you, and as surely as the days go by something must be written thereon. This is the inexorable rule of life."

◆

"It is now my belief that the time has come when the principles of agriculture can be taught profitably in rural schools both to boys and girls."

◆

"Coaline—the new fuel; hotter than coal; burns longer in any stove; is odorless. Address, Coaline Manuf'g Co., Dept. D. Dansville, N.Y."

◆

A bust of Washington, twenty-five inches high, was offered as "inspiring and uplifting art for schools."

◆

"If you have read about Marie Peary, 'The Little Snow Maiden of the North,' you have been interested in the return of the Pearys. . . . Lieutenant Peary has brought back rich treasures for natural history museums, some of which are very rare."

◆

"$7.00 pays board and tuition for six months by our plan—Normal and Business College, Aniston, Alabama."

◆

If the modern psychoanalyst had existed in 1903, here would have been the perfect office equipment. "$7.45 buys this handsome over-stuffed, deep-tufted, Roscoe full-spring couch, mounted on a handsome carved oak or mahogany finished frame, covered with extra quality three-tone velour cloth in the newest patterns and colors."

The Capacity to Understand Differences

Rabbi Philip S. Bernstein

Director of Jewish Chaplains, World War II, and Author of the Best-Selling Book, "What the Jews Believe"

Loulen

A CRUCIAL test of our democracy is our capacity to deal with differences. This will determine whether we can present a united front to common enemies. Disunity might be catastrophic in such times as these.

Equally important for the future of our democracy is the preservation of the free mind, the independent spirit. Dictatorships have the early advantages—quick, secret, unified action. But history supports us in our faith that ultimately such monolithic structures crumble. In the long run democracy has the better chance to endure. Free men, accustomed to differences, can adjust to changes better than robots.

The first step in the successful handling of differences is to accept them. It is unrealistic to regard all men as equal. Certainly all are, or should be, equal in their rights. But, in their backgrounds, capacities, beliefs, they are infinitely diverse. This is true of individuals; it is also true of national, racial, and religious groups.

Recently a Chinese boy came to see me about marrying a Jewish girl. We had a number of talks which, incidentally, opened my eyes to the special problem faced by the Chinese in America. Obviously they are different from other elements of our population, as Black is different from White, Catholic from Protestant, Christian from Jew. Gliding over these differences with sugared platitudes is worse than nonsense; it can deprive us of the capacity to face the real problems honestly, sincerely, and constructively.

It is our duty then to learn to live with these differences. Regimentation, submergence, subservience, are clearly not the right way. They would suppress, not evoke, the best each group has to give, and produce immature men and women. For the test of maturity in all human relations, including those of husband and wife, parent and child, is the capacity to live with differences and to use them fruitfully. In a democracy the interaction of groups, the cross-fertilization of ideas, makes for the healthiest development.

We can learn much from each other. The ignorance is abysmal—as I learned from the reaction to my article in *Life Magazine*, "What the Jews Believe," and the book of the same title. Christians knew practically nothing about Judaism. Their thinking was characterized by stereotypes, unrelated to fact. If they had any information, it was usually misinformation. This ignorance is equaled only by that of Jews about Christianity. Here obviously is a rich opportunity for deepening understanding and fructifying contacts. We have so much to give to each other. But the relationship must be based on mutual respect.

We must keep open the channels of communication and co-operation in these times. The present trend toward religious dissension should be regarded as dangerous. People who have learned to live amicably together should exercise a moderating influence on those whose zeal exceeds their wisdom. This is not to deny the right to differences which is inherent in the democratic processes. It is to maintain that these differences must be faced intelligently, constructively—on the level of statesmanship, not vituperation.

I have stressed the right to differences and the way to handle them, because they provide the crucial test of democracy's capacity to endure. It should be obvious, however, that beneath our differences, and also transcending them, are our common heritage and hopes—the belief in the Fatherhood of God and the Brotherhood of Man, in freedom and human dignity. The more we appreciate what we have in common, the better will we handle what keeps us apart.

School teachers have a special role. The public-school system provides them with the supreme opportunity to teach the wise use of diversity. On them will depend in no small measure whether the next generation of Americans will be fit for freedom, will survive with the values that alone make survival worth while.

Philip S. Bernstein

GROWTH in LANGUAGE ARTS through *Handwriting*

PHYLLIS EDWARDS
Director of Elementary Education, Cedar Crest College, Allentown, Pennsylvania

Courtesy, Public Schools, Chicago, Illinois

IN THE days of "readin' and writin' and 'rithmetic, taught to the tune of the hickory stick," penmanship was a treasured art. While illegible, sloppy results are not condoned today, handwriting is one of the three R's that has been simplified. It is now considered to be a tool of expression, rather than an art based on flourishes and movements, picturesque as they may be.

Neat and precise written work, produced quickly and easily, is a desirable asset, and a must in the modern language-arts program. In fact, the present elementary-school program furnishes endless opportunities for writing with a purpose: *letters to somebody, real invitations to parents, lines for the puppet show, original verse,* to mention only a few.

When Should Handwriting Begin?

Briefly, the answer is: when a child shows a desire to communicate with written symbols. In general, the child is ready to express himself in writing if these conditions are present:

1. He can comfortably hold a large-sized pencil, chalk, or crayon.
2. He can copy simple geometric forms like ovals, circles, and other curved lines.
3. He can start to draw a circle or square, look away, and return approximately to the starting point.

Writing may well be postponed until the child himself demands it, or has a need to write. The social life of his classroom will stimulate early demands for labeling, thank-you notes, plans of various kinds, and so on.

How Does Writing Begin?

Many early experiences in writing use manuscript forms. The time for transfer to cursive writing varies among children, but it is fairly common to hear six- and seven-year-olds express the wish to write "like Mother." Others continue to use manuscript writing through the primary grades, or longer.

Let young children use the blackboard at first, in order to provide for large-muscle exercise. It is an advantageous procedure for the teacher, too, because she can easily observe the writing of several children at once. The blackboard may be carefully lined with black wax crayon for permanent lining, or with a staff liner holding white or colored chalk, which may be readily removed from the board. Lines facilitate straight writing—even for the teacher.

Inch-lined paper and soft lead in large pencils form beginner's equipment for practice on paper. Sometimes crayon or colored pencils add attractiveness. Occasionally, small fry may like to dip their fingers into finger paint and do colorful writing or skill-building exercises.

Daily writing lessons, fifteen or twenty minutes in length, are invaluable at the primary levels, and should usually extend through fifth grade. The class works together. The teacher demonstrates correct form, posture, and hand position. Here, as on higher levels, every activity should be a conscious experience in good penmanship.

What Is Expected in Intermediate Grades?

By the time boys and girls have reached the intermediate levels, they should have acquired certain abilities in handwriting. The change from manuscript to cursive will generally have been completed. Small groups of children may still need help in making particular letters as an outgrowth of regular written work, or after summer vacations. Pupils with physical handicaps may need special attention. Ordinarily, a few minutes' daily upkeep drill is all that is required—but not necessarily for all children.

Unless a specified pattern of writing is rigidly enforced, children will normally develop an individual style. However, slant and size of letters should be uniform for each writer, and a comfortable speed assumed. Then, too, those who continue the lettering forms should be given practice in writing regular script. (Teachers of course must follow local regulations as to any of these suggestions, as well as with respect to choice of "system.")

The objectives for fourth, fifth, and sixth grade are:

1. Continually to improve the quality.
2. To write well in all situations.
3. To build the habit of self-analysis through the use of wall charts and handwriting scales.

What of Writing as a Language Art?

Writing is so inherent a part of the language arts that the facility with which pupils write partially sets the pace for the entire program. Nor can learning to write be left to chance. Words that are poorly written may be mistaken for misspellings. Hence definite practice is indicated for such combinations as: *wo, wr, oa, os, ve, vo,* and *br.*

Blackboard practice is especially good for this corrective work. Next best is the use of lined paper. As pupils progress through school, the lines may be closer together. Unlined paper is best reserved for more mature writers.

Planning and writing letters are excellent avenues for expression. Pupils' letters should appear childlike, sound like talking, be well written, and be interesting.

Letter exchanges with pen pals may stimulate writing, but letters to famous people should not be stressed, because of the nuisance angle. Give the children some tips on producing a good letter.

1. Plan the letter before the writing begins, by listing news items to include. (In primary grades, the teacher may act as scribe.)
2. Avoid stereotypes, as "How are you? I am fine." Be chatty or newsy, instead.
3. Observe the mechanics of form. (These will vary according to child's level of maturity.)

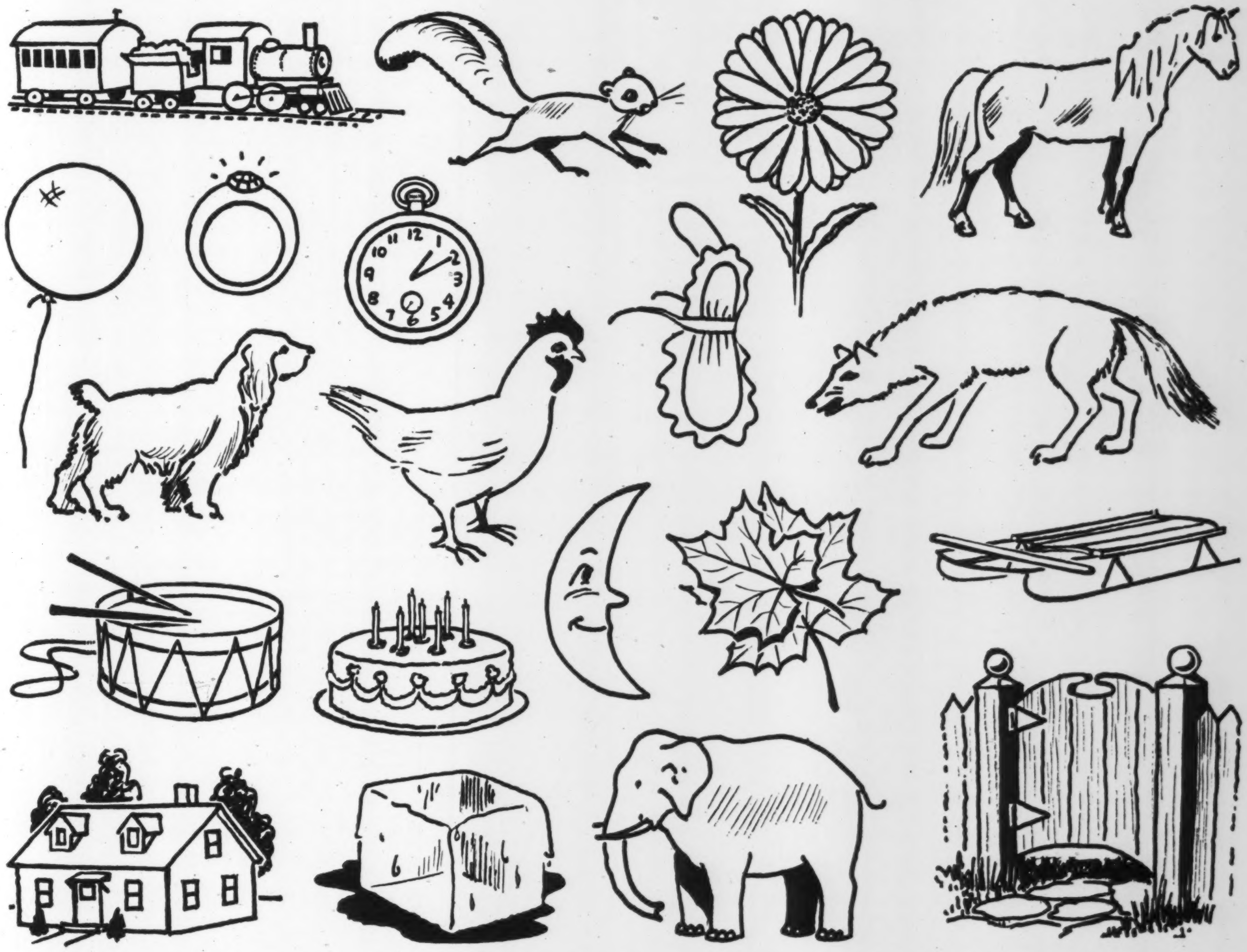
Creative writing experiences are legion. First-grade pupils ought to be able to write at least one good sentence; second grade, two sentences, and so on. Many fourth- to sixth-graders exceed this "rule" and are quite prolific writers. Others cannot compose a simple sentence without help.

Naturally, the older the pupil, the greater his demands for writing; therefore the more automatic his skill must become; but quality should never be sacrificed. At the end of the sixth year of schooling, normal children should write with legibility, fast enough to meet their daily needs, and with an interest in doing their best. *Improvement in writing wherever it occurs* should be the password, as penmanship assumes its functional place in the everyday life of elementary pupils.

Courtesy, Public Schools, Madison, Wisconsin

Make Easy Flash Cards--II

HERE are more words and drawings to help teachers assemble their own primary flash cards. Put a word on one side of a tagboard card and the picture of the object upside down on the other side of the card. Punch two holes at the top of each card and fasten ten cards together with metal rings. Two pupils can use one set together. One child shows the picture for the second child to identify. Then reverse the cards so that recognizing the word becomes the problem. Other words and drawings appeared in the September 1952 issue.



apron	elephant	leaves	sled
balloon	flower	moon	squirrel
cake	ice	pony	train
dog	house	ring	watch
drum	gate	rooster	wolf

These words are from the first 500 words of the Gates Reading List.

for KINDERGARTEN TEACHERS

Kindergarten *Public Relations*

Here's a report of a Public Relations Project from Du Bois, Pennsylvania

A Booklet for Parents

When parents of preschool children in Du Bois, Pennsylvania, receive an attractive booklet entitled *Our Beginners' Growth in the Du Bois Public Schools,* they can't help feeling that the education of their offspring is a vital concern to a great many people. The booklet was prepared by four teachers and a school nurse, under the direction of Karl M. Brewer, Superintendent of Schools.

Attractive in size and format, the booklet is extremely well organized and delightfully illustrated with semi-cartoon-type line drawings. Each aspect of the school's primary program is touched upon in a readable fashion with timesaving lists and plenty of sideheads and centerheads to capture attention.

The purpose of the booklet is set forth clearly in the Foreword:

> **The aim of the school is a complete growth of the child, which is a fourfold development. The program plans for his physical, social, mental, and emotional growth at all levels.**

The superintendent of schools establishes the personal touch in his Greetings, which begin:

> **May I take this opportunity to welcome your child as a beginner in the public schools of Du Bois and you as an active member of the home-school team? By working together we can help your child gain maximum benefits from his educational experiences.**

Under "Entrance Requirements" the following matters are discussed: admission time, age for entering, presentation of birth certificate and proof of vaccination. State laws regarding children's attendance are referred to.

Clockfaces make graphic the times for arriving and leaving, and the hours to be spent in school. Rules for "safe journeys to school and home again" are listed.

"What Your Child Should Be Able to Do before He Enters School" is sure to be of interest to parents. The following is a condensation of that list.

1. Remain away from parent or other member of family for at least three hours without crying.

2. Play freely and happily with other children and be friendly, kind, and careful.

3. Overcome fears and temper tantrums, and cheerfully accept suggestions and corrections.

4. See differences in pictures and colors and know simple color names.

5. Be sure which hand works best for him and avoid changing back and forth.

6. Have fair control of large muscles.

7. Have fair control of hand muscles.

8. Answer questions, speak clearly, and try to overcome baby talk.

9. Tell his full name, address, and telephone number.

10. Follow simple directions and do simple jobs with one telling. BE TRAINED IN OBEDIENCE.

11. Finish a task that is begun if within the limits of his ability.

12. Put things in their place immediately after finishing with them.

13. Put boots and wraps on and off without help, hang them up properly.

14. Find the labels on his wraps and boots before putting them on.

Several pages are devoted to the general subject of health. What habits should be established before children enter school, and the school's general health and dental programs, are described. A symptom of each communicable disease is humorously depicted, along with a brief statement telling when a child may return to school after the disease is over.

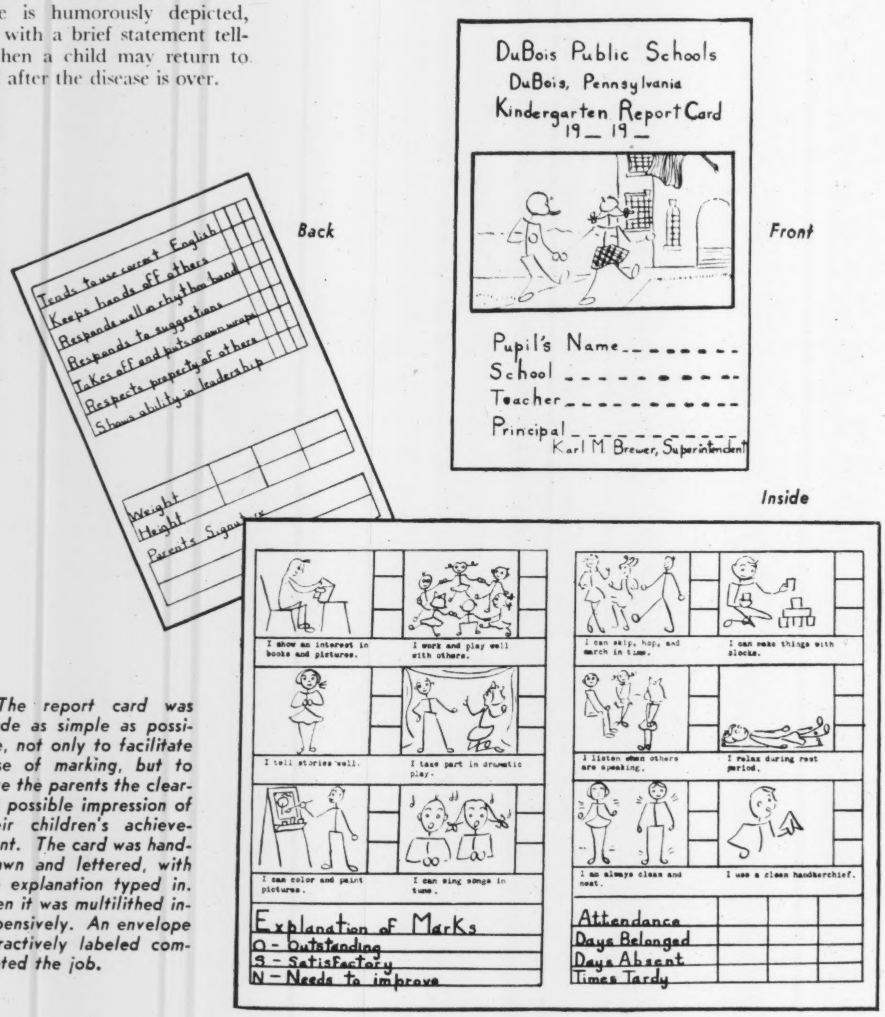
Mothers and fathers who really want to know what goes on in the kindergarten or primary grades can satisfy their curiosity through reading the section on the "Enriched Curriculum." Special subjects, reading readiness, library facilities, audio-visual aids, testing, and buying saving stamps are touched upon with brevity and simple clarity.

An explanation of the school's attitude toward parents' visiting and toward report cards and promotions are pertinent inclusions in the booklet.

Under the heading "Additional Help Parents Can Give," some of the significant environmental and emotional factors which affect children's behavior in and out of school are presented in an appealing manner.

The Instructor salutes Du Bois for employing this thoughtful and practical method of linking home and school. If some form of duplicated booklet or information sheet for parents of prospective kindergartners is not already in use in your school system, why don't *you* create one?

The Report Card



Front

DuBois Public Schools
DuBois, Pennsylvania
Kindergarten Report Card
19__ 19__

Pupil's Name________
School________
Teacher________
Principal________
Karl M. Brewer, Superintendent

Back

Tends to use correct English
Keeps hands off others
Responds well in rhythm band
Responds to suggestions
Takes off and puts on own wraps
Respects property of others
Shows ability in leadership

Weight
Height
Parents Signa

Inside

I show an interest in books and pictures.
I work and play well with others.
I tell stories well.
I take part in dramatic play.
I can color and paint pictures.
I can sing songs in tune.
I can skip, hop, and march in time.
I can make things with blocks.
I listen when others are speaking.
I relax during rest period.
I am always clean and neat.
I use a clean handkerchief.

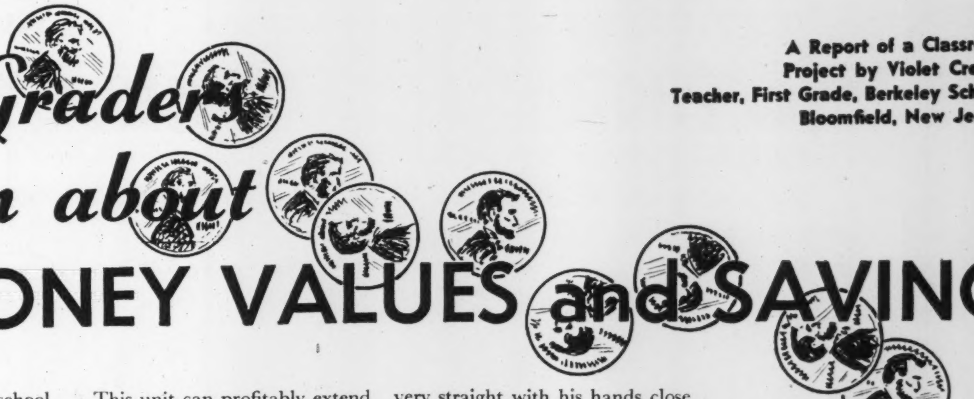
Explanation of Marks
O - Outstanding
S - Satisfactory
N - Needs to improve

Attendance
Days Belonged
Days Absent
Times Tardy

The report card was made as simple as possible, not only to facilitate ease of marking, but to give the parents the clearest possible impression of their children's achievement. The card was hand-drawn and lettered, with the explanation typed in. Then it was multilithed inexpensively. An envelope attractively labeled completed the job.

A Report of a Classroom
Project by Violet Cresse,
Teacher, First Grade, Berkeley School,
Bloomfield, New Jersey

First-Graders learn about MONEY VALUES and SAVING



IN BLOOMFIELD, we have school banking once a week. The service is provided by one of the town banks. Each child has a bankbook and can deposit as little as five cents a week. No individual deposit is ever compared with another. Our aim is to get the children into the habit of banking small amounts regularly.

An even more important goal is to develop the habit of *saving*. Too often parents give the children money on banking day, and the money is simply carried from parent to teacher with no idea of helping the child actually to save money belonging to him, or withholding some of the money usually given to buy cookies or candy.

This unit can profitably extend throughout the year. It correlates with arithmetic and the language arts, as well as with rhythms, songs, story plays, and games.

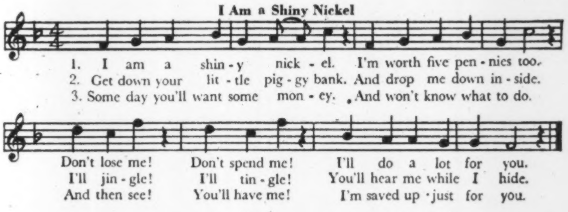
STORY PLAY
Save a Penny
at the Candy Shop!

Setting—

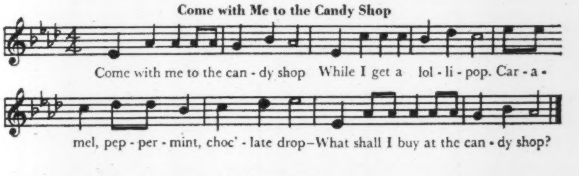
1. Make a table into a counter for a candy shop at one end of the room.

2. Choose a number of children to be candies. Each child could be a different candy. For example, one child could be a lollipop, with his arms circled about his head. Another could be a peppermint stick and stand very straight with his hands close to his sides. Another child could be a stick of bubble gum and hold his arms in a circle in front of him, pretending to be gum swelling into a bubble. Thus, children have a chance to be creative and use their imagination.

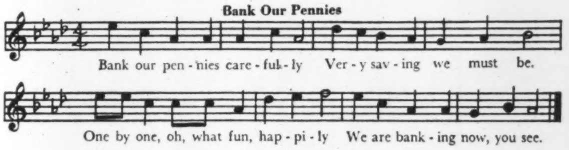
I Am a Shiny Nickel


1. I am a shin - y nick - el. I'm worth five pen - nies too.
2. Get down your lit - tle pig - gy bank. And drop me down in - side.
3. Some day you'll want some mon - ey. And won't know what to do.
Don't lose me! Don't spend me! I'll do a lot for you.
I'll jin - gle! I'll tin - gle! You'll hear me while I hide.
And then see! You'll have me! I'm saved up just for you.

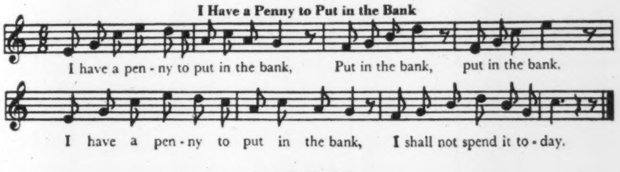
Come with Me to the Candy Shop


Come with me to the can - dy shop While I get a lol - li - pop. Car - a -
mel, pep - per - mint, choc' - late drop—What shall I buy at the can - dy shop?

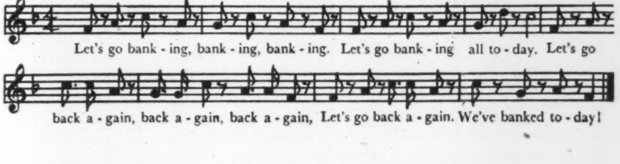
Bank Our Pennies


Bank our pen - nies care - ful - ly Ver - y sav - ing we must be.
One by one, oh, what fun, hap - pi - ly We are bank - ing now, you see.

I Have a Penny to Put in the Bank


I have a pen - ny to put in the bank, Put in the bank, put in the bank.
I have a pen - ny to put in the bank, I shall not spend it to - day.

Let's Go Banking


Let's go bank - ing, bank - ing, bank - ing. Let's go bank - ing all to - day. Let's go
back a - gain, back a - gain, back a - gain, Let's go back a - gain. We've banked to - day!

3. Have a small group of children at the other end of the room. These will go to the candy shop to buy the candy. Each child will have three pennies. (*See handwork for unit, page 82.*)

4. Have three children, with their arms on one another's shoulders, squat down to be a piggy bank.

Procedure—

1. Children in home group hold their pennies and sing "Come with Me to the Candy Shop."

2. Then they skip to the candy shop. Good music for this activity is "Gigue" in *Rhythmic Games and Dances*, by Dorothy Hughes (American Book Co.). The melody is not unlike "Come with Me to the Candy Shop," and the key of the music blends. Written in 6/8 measure as it should be for skipping, the music is gay.

3. At the shop, the children play out the action of buying two candies (children) and saving the last penny for banking.

4. When all the purchases have been made, children skip home; candy children skip along too.

5. The candy children step aside. The others, each holding a penny, step up to the piggy bank and sing "Bank Our Pennies."

RHYTHMIC PLAY
"I Have a Penny
to Put in the Bank"

Formation.—Circle.

Activity—

First line of song: Skip.

Second line: Stop and make believe put a penny in a piggy bank. Repeat "put in the bank."

Third line: Skip.

Fourth line: Clap hands.

Words and music to "Come with Me to the Candy Shop," from New Music Horizons, First Book, are reprinted here with the permission of the publishers, Silver Burdett Co., New York, N.Y.
"I Have a Penny to Put in the Bank" is adapted from "I Have a Penny to Go to the Fair," which appears in New Songs and Games, by Ethel Crowninshield. Permission to reprint this music has been granted by the publishers, Boston Music Co., Boston, Mass.
All other songs were written by the author.

MORE RHYTHMIC PLAY
"Let's Go Banking!"

Preparation—

1. Banking day is one day a week. Before leaving home that day, the children put the money and bankbook in an envelope and bring the sealed envelope to school. The amount for deposit is marked on the outside.

2. The teacher places a basket on her desk to receive the envelopes on banking day.

3. She places a chart in the front of the room with everyone's name on it.

Activity—

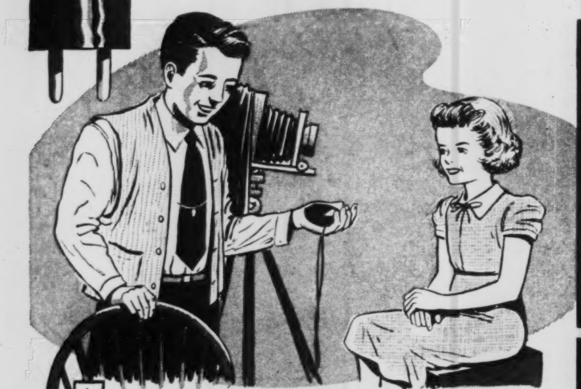
1. While the first two lines of the song are being sung by the group, the children who have banked money walk or skip by rows or by groups, carrying the envelopes of money from their seats to the basket on the teacher's desk.

2. Second two lines: Children return to their seats.

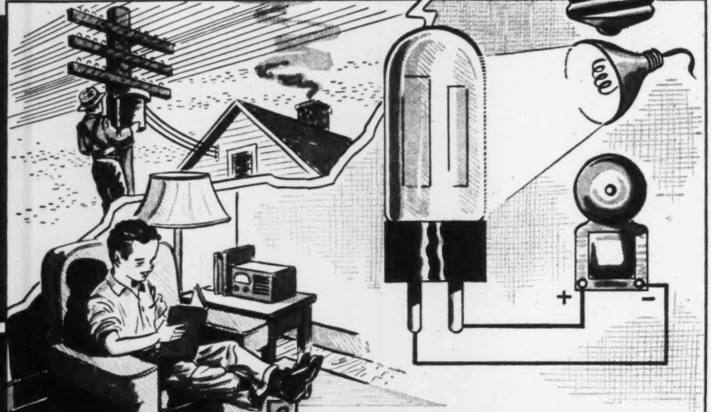
3. Every child who banks thumbtacks a little dancing figure after his name on the banking chart, while group sings "Let's Go Banking."

4. When they return to their seats, they skip, singing the last two lines. *(Continued on page 82)*

The PHOTOELECTRIC CELL

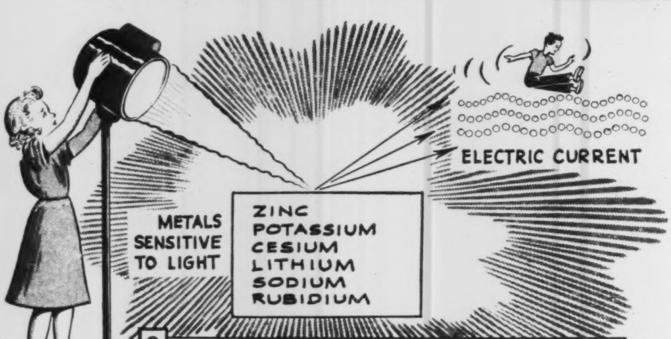


1 ***HAVE YOU EVER SEEN A PERSON USING AN EXPOSURE METER WHEN HE WAS ABOUT TO TAKE A PHOTOGRAPH?*** THIS INSTRUMENT INDICATES THE STRENGTH OF LIGHT PRESENT AND ENABLES THE PHOTOGRAPHER TO ADJUST HIS CAMERA FOR BETTER PICTURES. ***THE EXPOSURE METER CONTAINS A PHOTOELECTRIC CELL.***



2 ELECTRIC-LIGHT BULBS USE CURRENT TO MAKE LIGHT. THE ***PHOTOELECTRIC CELL*** USES LIGHT TO MAKE CURRENT.

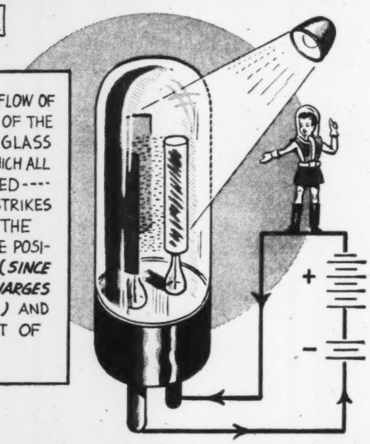
JAMER PALMER



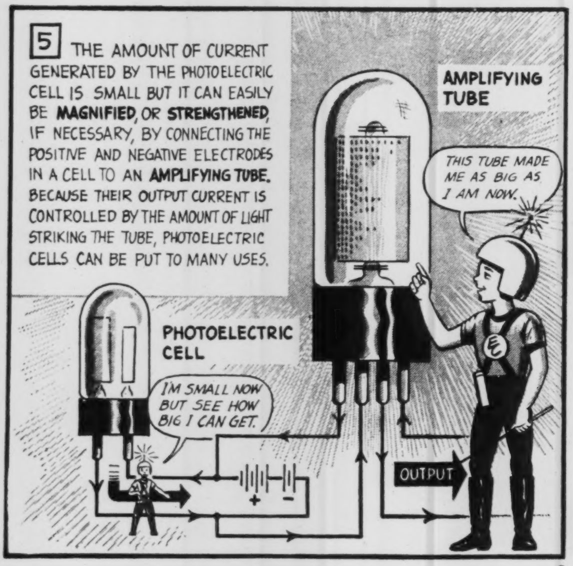
ELECTRIC CURRENT
METALS SENSITIVE TO LIGHT
ZINC
POTASSIUM
CESIUM
LITHIUM
SODIUM
RUBIDIUM

3 WHEN LIGHT STRIKES CERTAIN METALLIC ELEMENTS, ELECTRONS ***"BOUNCE OFF."*** ELECTRONS ARE TINY PARTICLES OF NEGATIVE ELECTRICITY. A STREAM OF THESE ELECTRONS PRODUCES WHAT IS CALLED AN ELECTRIC CURRENT.

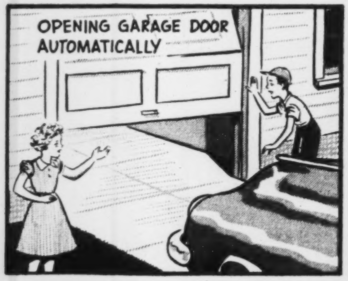
4 TO MAKE USE OF THIS FLOW OF ELECTRIC CURRENT, ONE OF THE METALS IS PLACED IN A GLASS BULB OR TUBE FROM WHICH ALL AIR HAS BEEN REMOVED---- A VACUUM. AS LIGHT STRIKES THE SENSITIVE METAL, THE ELECTRONS JUMP TO THE POSITIVE POLE IN THE TUBE (***SINCE UNLIKE ELECTRICAL CHARGES ATTRACT EACH OTHER***) AND THUS CREATE A CURRENT OF ELECTRICITY.



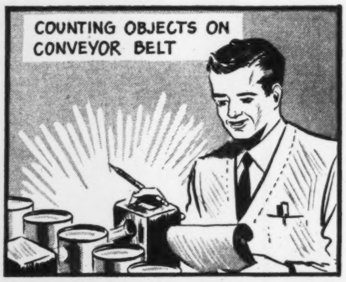
5 THE AMOUNT OF CURRENT GENERATED BY THE PHOTOELECTRIC CELL IS SMALL BUT IT CAN EASILY BE **MAGNIFIED**, OR **STRENGTHENED**, IF NECESSARY, BY CONNECTING THE POSITIVE AND NEGATIVE ELECTRODES IN A CELL TO AN **AMPLIFYING TUBE**. BECAUSE THEIR OUTPUT CURRENT IS CONTROLLED BY THE AMOUNT OF LIGHT STRIKING THE TUBE, PHOTOELECTRIC CELLS CAN BE PUT TO MANY USES.



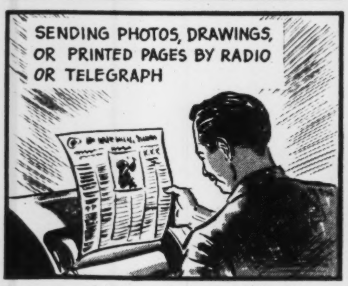
AMPLIFYING TUBE
THIS TUBE MADE ME AS BIG AS I AM NOW.
PHOTOELECTRIC CELL
I'M SMALL NOW BUT SEE HOW BIG I CAN GET.
+
-
OUTPUT



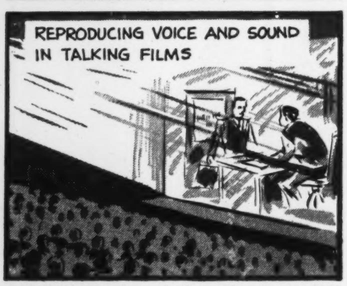
OPENING GARAGE DOOR AUTOMATICALLY



COUNTING OBJECTS ON CONVEYOR BELT



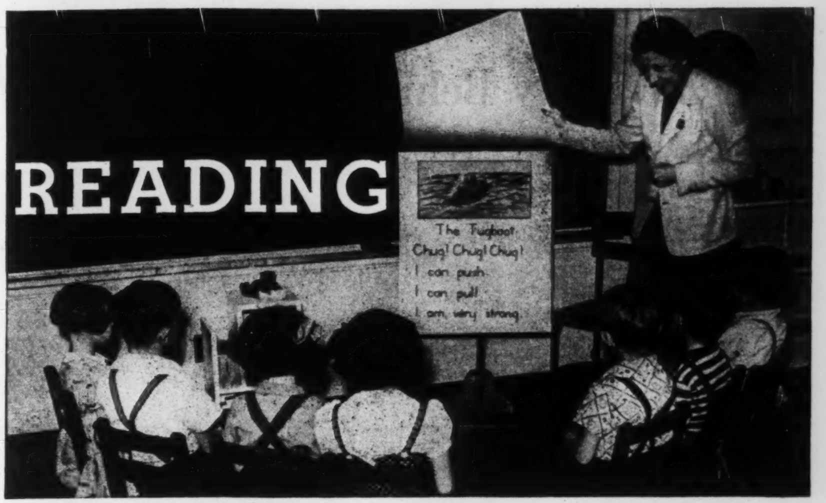
SENDING PHOTOS, DRAWINGS, OR PRINTED PAGES BY RADIO OR TELEGRAPH



REPRODUCING VOICE AND SOUND IN TALKING FILMS

Series prepared in consultation with Dr. Henry Gould, State Teachers College, Brockport, N.Y.

An Administrator, Supervisor, and Teacher discuss READING


The Tugboat
Chug! Chug! Chug!
I can push.
I can pull!
I am very strong.

Courtesy, Public Schools, Los Angeles, California

READING in OUR INTERMEDIATE GRADES

Kenneth H. Mateer

Supervising Principal, Willistown Township Schools, Pennsylvania

So much has been written in the field of reading that there seems little excuse for another article. However, I feel that there is one group of teachers who need and will welcome any assistance they might receive with their reading problems—the teachers of the *intermediate* grades.

It is generally accepted that reading instruction in the primary grades is quite effective. There are at least a half dozen reading programs that will produce the desired results providing the teachers carefully follow the manuals and make use of the great quantity of supplementary material at their disposal. However, there are still many children leaving the primary grades who cannot read well enough to master the content material of the intermediate grades.

From the time a group of children enters the first grade, the reading situation seems to resemble a running race. Some go ahead rapidly, others move slowly, and some never seem to leave the starting point. By the time the fourth grade is reached, the teacher has children ranging in reading ability from the second-grade level to the eighth. Thus, the teacher is faced with the problem of administering reading instruction to a widely diversified group.

In some schools an attempt is made to group the children in a manner similar to that used in the primary grades. Grouping of some sort is essential, but intermediate teachers simply do not have the time to teach several reading groups and still cover the other areas of work. It is true that all elementary teachers are vitally concerned with reading instruction, but in the primary grades reading is the end in itself, while in the intermediate grades reading becomes the means to the end.

The plan described here has been in operation in our schools for the past three years and the results have been most satisfactory.

1. Our intermediate grades use the departmental plan of teaching.
2. We believe that each child must be given reading instruction at the level where he can read with success.
3. Good teachers do not assume that a child in fifth grade can necessarily read at the fifth-grade level. All of our pupils are tested to determine their reading level.
4. During the summer the test results are carefully reviewed and every pupil is assigned to the proper reading level. In our program we have established four reading levels, namely, the fourth, fifth, sixth, and seventh levels.
5. Starting with the fourth grade, our intermediate classes all have reading at the same period. This period is forty-five minutes in length and all pupils, regardless of grade, pass to their assigned levels for instruction.

In grouping our pupils, careful attention is given to other factors besides reading ability. In certain cases it might be unwise to place an older child with a young group, or a younger child with an older group. Last year two of our fourth-grade pupils displayed such outstanding reading skill *(Continued on page 78)*

A SUPERVISOR LOOKS at READING MATERIALS

Marion Newman

Demonstration Teacher, Green County Normal School, Monroe, Wisconsin

A supervisor tries to get an overall picture of how the teacher is helping her children learn through planned and guided experiences. She looks for evidences of things to talk about and of activities that are being talked about, written about, and read about.

Are there many colorful pictures that the children have drawn or cut from magazines? Are these pictures being shared, discussed, and written about? Are classroom cards being made from them? Vocabulary, phrase, sentence, rhyme, alphabet, and blend cards are some that can be made by the children from their own pictures. The cards that you and your children make together are better than those you purchase, for cards have value only as they are adapted to the particular needs of a child or a small group.

Is there some type of activity going on in the room? Perhaps there is a class-made movie being made about one of their favorite stories. Whether your activity is a movie, a store, or a bank, it provides many opportunities for participation, enjoyment, and interpretation through narration, reading, and writing. Scrapbooks should be made sometime during the school year. Provision for reading experiences in scrapbooks may be provided for in labeling or writing sentences, stories, or merely phrases about the pictures. Records, radio programs, strip films, and movies provide children with countless *(Continued on page 84)*

An INDIVIDUALIZED READING PROGRAM

Bessie Maxey

Teacher, First Grade, Public Schools, Villa Grove, Illinois

Each child has his own individual pattern for mental, physical, and emotional development. He may grow in each of these at the same rate of speed or may develop faster or slower in one particular phase.

No one is greatly concerned if Susie walks a few months earlier or later than her cousin or neighbor. It is not considered of terrific concern if Jimmy hasn't talked as soon as his playmate.

Yet as soon as a child approaches the age of six and starts to school the individual growth pattern is set aside. All are expected to master the art of reading at an equal rate of speed. A child who doesn't soon feels inferior and disgraced. These feelings form blockages that hinder and harm his future growth in the mastery of reading. A keen dislike for reading may even be developed.

Much has been written and taught concerning individual differences, the desirability of meeting individual needs, and letting each child develop at his own rate of speed. Yet the gap between theory and practice has often been very wide. Too many teachers have been confronted with large enrollment in their classes and have said, "That all sounds fine, but it can't be done when you have so many in your room."

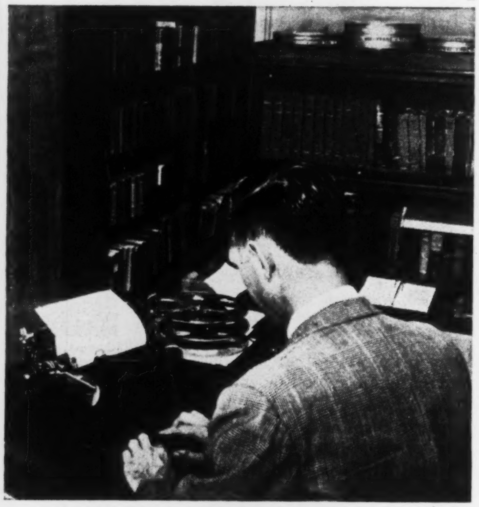
In a room of thirty or more, the primary teacher usually divides the children into two or three reading groups—rapid learners, average, and slower readers. In some cases, each group is given a different type of help with the intention of meeting individual differences, yet all are expected to read the same material each day. Some teachers do a little better by letting the groups advance at different speeds through the prescribed material, yet they expect even the slower-moving ones to complete it before the year is over.

The usual procedure is to have each group of children read together for fifteen or twenty minutes. This permits each child actually to read only a page or portion of a page. The rest of the time he is *(Continued on page 78)*

The Story Behind Things We See Every Day

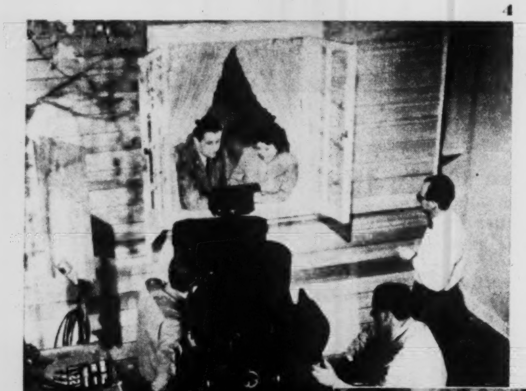
MOVIES - -

1



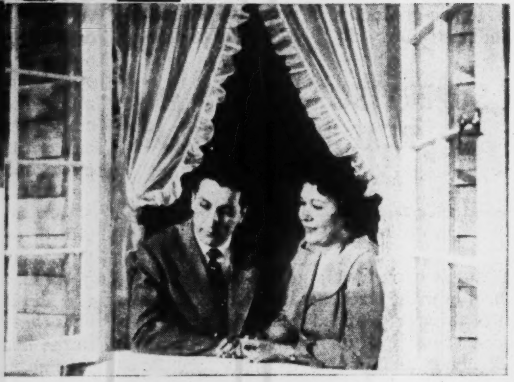
PRODUCING a motion-picture film is a big operation. Before the filming or shooting can even begin, much planning, discussion, and work occurs. After careful research and writing, the script is carefully gone over by the officers of the film company in a final conference. If the script is approved for filming, the producer breaks it into scenes for the most efficient use of the camera. Scenes requiring the same sets and properties are grouped together and photographed at the same time, regardless of where they occur in the story.

4



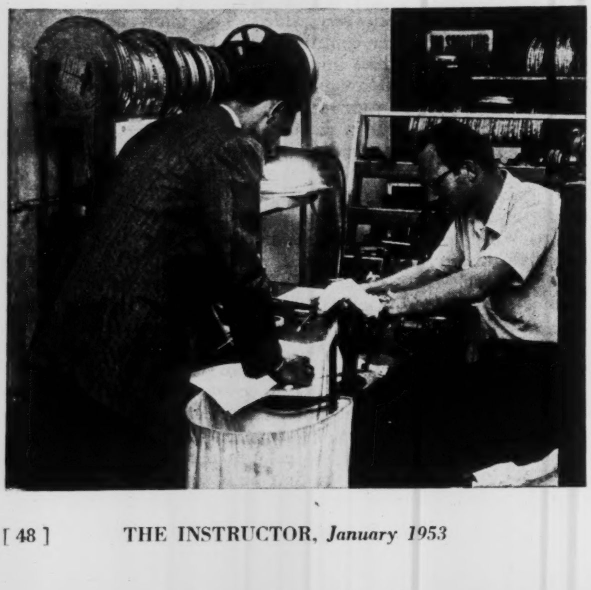
MOVIE companies cannot spend the time or the money to use actual buildings or other scenery. Instead, props are used which appear real when seen on the movie screen.

5



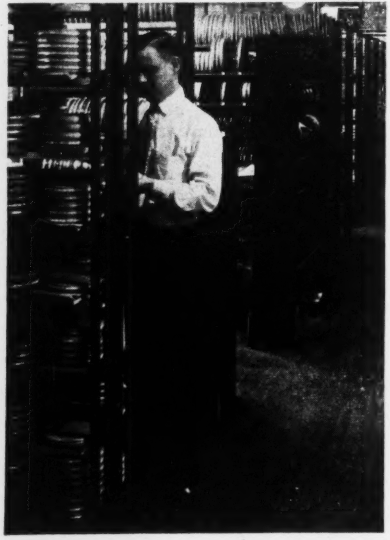
SEE for yourself! This is what the camera saw among the props shown in the picture above. Would you have known the house was not real?

6



AFTER a film is developed, the producer and film editor cut the scenes apart, remove those not needed, and splice the others in order. If the movie is to have sound, the sound track is added. Then the film is printed and distributed.

7

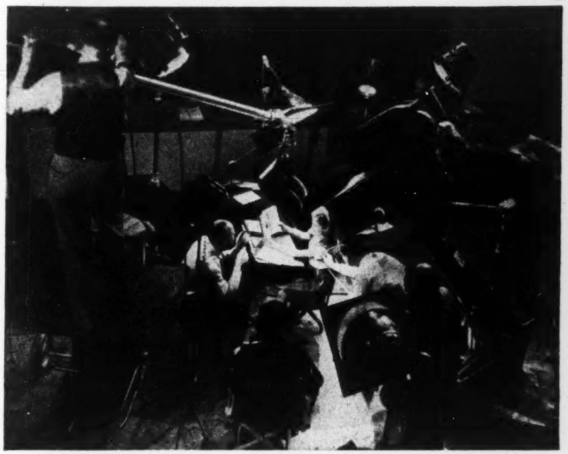


THIS is a film library. When your teacher or a motion-picture manager wants a film, he writes for it and it is sent to him from a film library.

in the MAKING

Photos were supplied by courtesy of Encyclopaedia Britannica Films, Inc.

2



WHEN the scenes have been chosen, the studio production crew begins its work. Here one man measures the distance from the camera to the little girl, the director explains what he wants her to do, and the sound man adjusts the microphone.

3

OF COURSE, movies are taken out-of-doors, too. Portable equipment can be moved wherever it is needed, but the work is sometimes delayed by poor weather conditions and a variety of unwanted noises such as passing automobiles, trains, or a strong wind.

IN THE shipping room each film is securely wrapped and labeled for shipment throughout the world. Some of the films which are sent out have been taken in other parts of the world. Motion pictures have helped make learning a pleasant experience.

8

This picture and the three shown below are from various school films.

Two Important Articles on

SPELLING and ENGLISH

Spelling—Teacher's Bugbear

RUTH INGALLS FIELDER

SPELLING seems to be the subject that is consistently poor in most schools and the one that causes teachers the most concern, so we decided to try to do something about it.

Last year in one of our schools we tried, as an experiment, a completely new and different approach to the problem. The spelling program was set up in the fourth-grade room and was used for a twofold purpose: To teach correct use of the dictionary, and to teach spelling as a part of the language-arts program, where we felt it belonged if it was to be taught in a meaningful situation.

We began by disposing of all spelling texts and workbooks, and buying loose-leaf notebooks and paper so the children could make their own spelling books.

The teacher compiled a list of words common to the fourth-grade vocabulary. To this were added words which we would expect fourth-graders to use in letters, writing, compositions, and so on. We tried to include words from several different spellers.

We decided that ten new words per week would be enough for this group of thirty-eight children to learn. Ten of the children were in the Remedial Program and they had accomplished very little in spelling.

Interest in the new spelling method was built up by telling the children they were going to be like scientists with an experiment.

Procedures and Devices

Correct dictionary usage was introduced by means of a game called "Let's Go Hunting." The purpose of the game was to teach the meaning and use of guide words and the ability to locate words readily on the page.

The teacher introduced the game by starting a discussion on hunting, endeavoring to bring out any experiences personal or shared by using questions.

1. Did you ever go hunting?
2. What were you hunting for?
3. Where were you hunting?

The teacher then supposed a situation. (You want to go deer hunting. You know you must go to the woods but you do not know where to look for a deer when you get there. What will you do?) Ask questions to bring out need of a *guide* and sometimes the need for *two* guides in case one might not know where to look.

Immediately compare the dictionary with the woods by telling the children that the dictionary is a hunting place but that instead of hunting for deer we hunt for words in order to find out how to divide them into parts or syllables, what they mean, and how to use them in sentences.

Of course, to find all these things we too need a guide. You thereby introduce the need for *guide letters.*

At this point repeat the major things you want to bring out.

1. Use and need of guide words.
2. How to use the guides (alphabetical arrangement, place on page, and so on).

Let's Go Hunting

A word is put on the board—one known to the children, such as *plant* or *assist.* The word is pronounced carefully by the teacher. Then she says, "Let's go hunting. First, of course, we must have at least two guides to help us and these are the first two letters of the word. In the words *plant* and *assist,* what would be the guide letters?" The first two children to name the letters *pl* and *as* are called to the front of the room and labelled guides. Time is allowed for each to examine the dictionary and find one of the words.

(Continued on page 81)

KEEP HIM NOW
BUY WAR BONDS
BUY A
BUY MORE BONDS

Courtesy, Public Schools, Madison, Wisconsin

Good English—See It! Hear It!

IVAH GREEN

HOW many of you teach correct usage conscientiously through textbook and workbook, yet find no apparent improvement in the speech of your pupils? Do you, for example, keep children busily at work filling blanks, as a way to teach them the proper form of a verb?

You all know about the boy who *wrote* a hundred times "I have gone," and yet still *said,* "I have went." He's probably in your school right now.

Maybe you've put too much faith in word choosing and blank filling. This is a good device for a time filler, but as a help to correct usage it doesn't measure up very well. Why is this true? It's too mechanical; it's too easy; it's boring. Can't you imagine a bright child thinking, "What's the difference whether I say 'I did it' or 'I done it'? People can understand me either way."

The child has a reasonable point here. What difference *does* it make, when a person talks only to be understood?

Shall we do nothing about ungrammatical speech? Of course not! It's our duty to instruct in correct speech habits. But there's a way to do it that is easier, pleasanter, and productive of better results than by filling in blanks.

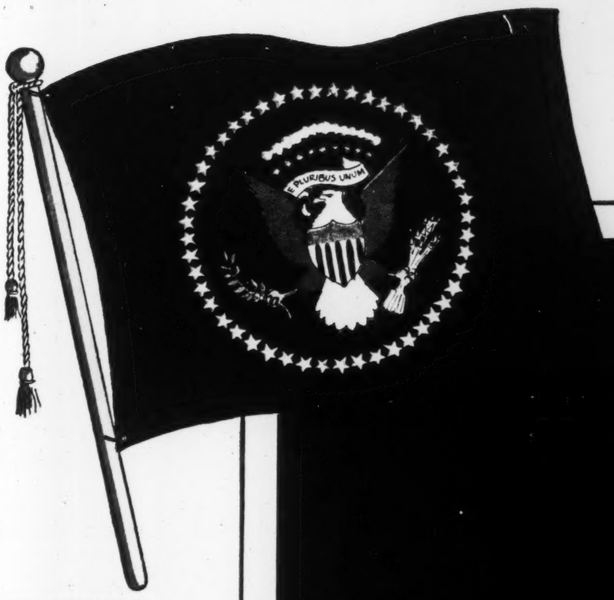
In filling a blank a pupil usually must make a choice between two words, the correct and the incorrect. He looks at both. Often it's a mere gamble which one he chooses. If he's tired of writing, and if he doesn't care anyway, then either word will do to get the blank filled and end the whole tiresome business.

It may be that he just happened to put *saw* in several blanks when it was the correct choice. Yet when he goes home he may hear nothing but "I seen," "he seen," and "they seen." Habituated to those expressions, he talks the same way and never says, "I have seen," or "I saw." How can filling in blanks help him? It can't.

There are only three ways, in my opinion, that a child can learn to speak correct English. (1) He must *hear* the correct form more often than the incorrect. (2) He must *be aware* that when he uses a certain expression he is speaking correctly. (3) He must *want* to use the correct form. Pride in good speech is the most powerful force of all in motivating children to speak well.

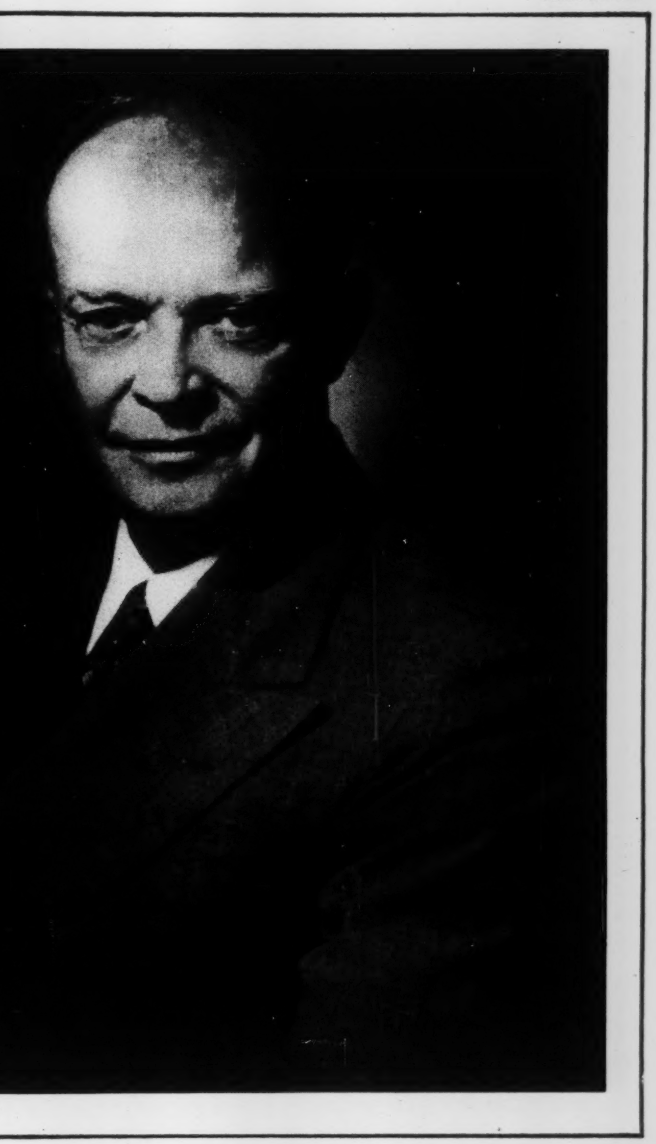
Ear training is very important, and that's easy to arrange. One successful method is simply spoken drill on the correct form, in unison. A few minutes each day should be devoted to this. On a front blackboard or a poster, there should be a list of expressions chosen for drill for a particular week. You, the teacher, step to the list, standing at the right of it. You sweep each phrase with your hand just as you would a

(Continued on page 83)



The President's Flag

Fabian Bachrach

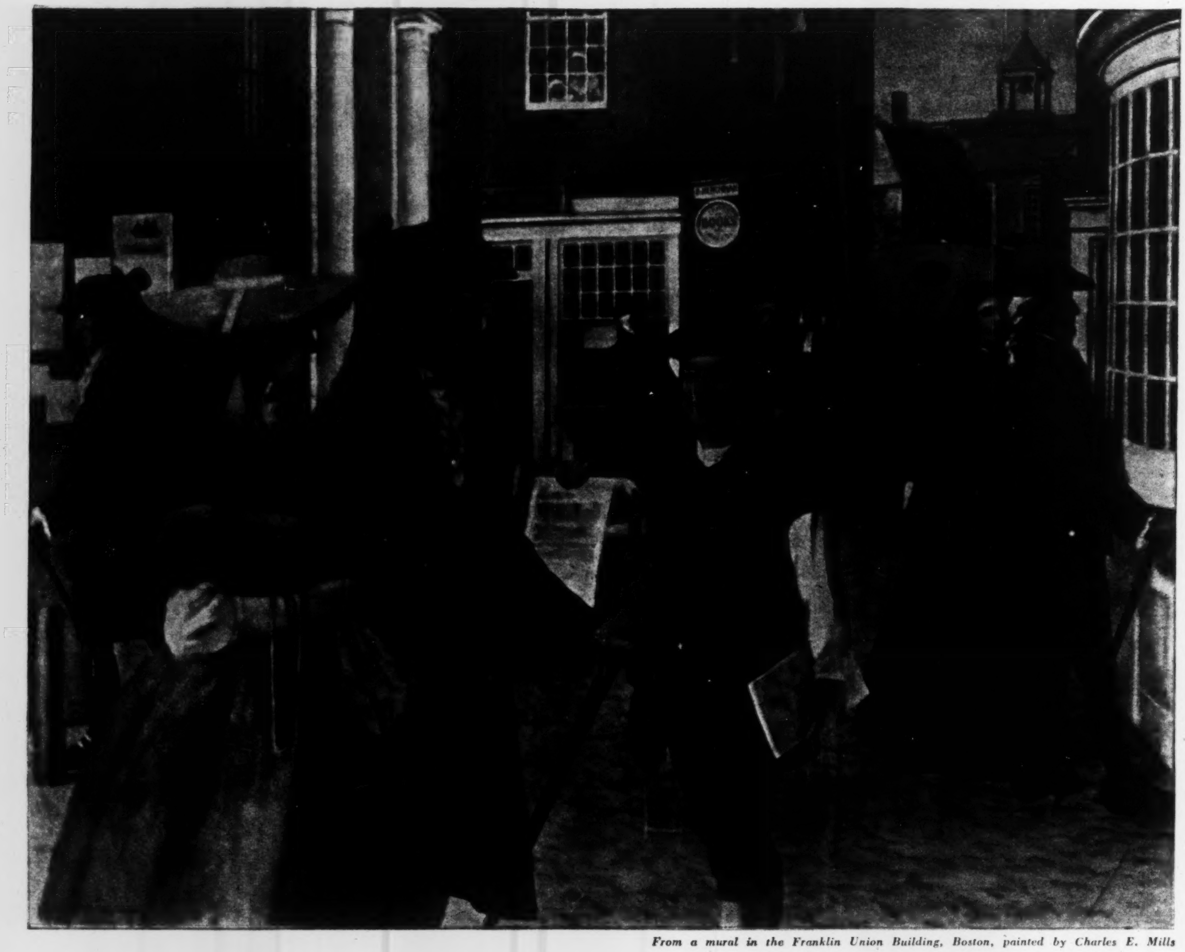


Dwight D. Eisenhower

34th PRESIDENT of the UNITED STATES

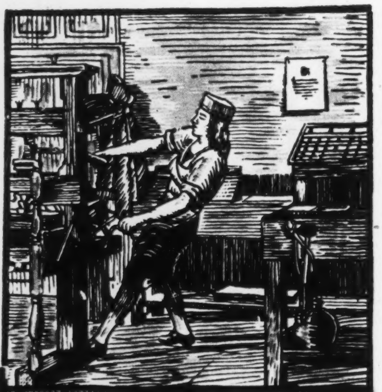
benjamin franklin

BORN JANUARY 17, 1706



From a mural in the Franklin Union Building, Boston, painted by Charles E. Mills

BENJAMIN FRANKLIN, famous American, started his remarkable career as a newsboy. He was apprenticed at the age of twelve to his brother who owned a printing shop in Boston. Here is young Benjamin's description of his duties: ".... and after having worked in composing and types and printing of the sheets, I was employed to carry the papers thro' the streets to the customers."



How can schools teach better eating habits?

The 8-year experience of schools and teachers colleges with General Mills Nutrition-Education Aids

During the past 8 years, schools in all 48 states have undertaken nutrition-education programs using materials and other aids organized by General Mills.

Effective, graded teaching procedures have been developed for improving the eating habits of school children—and for influencing, through them, the eating habits of their families and communities. The need for such improvement is widely recognized today, and authorities generally agree that the school, and particularly the elementary school, offers the greatest opportunity for nutrition education.

BASIC PRINCIPLES CONFIRMED

Study of the various programs shows several guiding principles essential to success:

1. *Nutrition education should start in the primary grades and continue through the child's school life. The need for it exists at all age levels, at all economic levels, and in all sections of the country.*
2. *Nutrition should be integrated with regular classroom subjects.*
3. *Learning should be based on real-life food experiences in school and home.*
4. *Teaching procedures should be built around the needs of the individual child.*
5. *A nutrition-education program should encourage parent understanding and participation.*

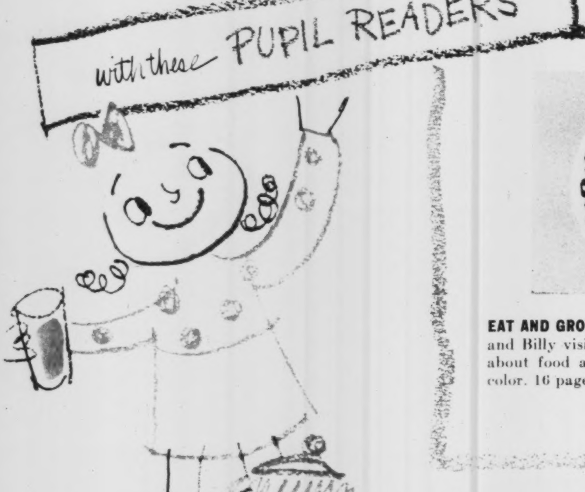
All the General Mills aids used in the various programs—including the teaching materials shown on the following pages—were developed by leaders in elementary school education, classroom teaching, and teacher education, in co-operation with authorities in home economics, health and nutrition. The entire activity has been supported as a public service by General Mills, in recognition of this company's obligations to the American people, and of its interest in the nation's health and eating habits.

TEACHING MATERIALS OFFERED

Teaching materials used in these programs—written by teachers for teachers—are shown on the next four pages. They are available without charge for school and community use. With them, many schools today are getting measurable results in better eating habits.

Please turn the page . . .

Schools are teaching better eating habits...


with these PUPIL READERS

EAT AND GROW

EAT AND GROW. For the first-grade child. Barbara and Billy visit Grandmother's farm and learn facts about food and health. Graded vocabulary. Full-color. 16 pages.

Working and Playing

WORKING AND PLAYING. For the second- and third-grade child. Visits to the meat market, the grocery, the bakery, the doctor, the dentist teach important lessons about food and health. Graded vocabulary. Full-color. 20 pages.

with these CLASSROOM POSTERS

Health is not just luck!

You need FOOD

You need REST

You need EXERCISE

You need PROTECTION

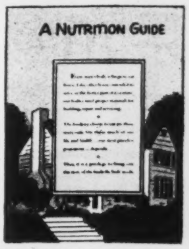
HEALTH IS NOT JUST LUCK. The basic facts of health building in simple graphic form—for day-after-day reminder that every child needs food, rest, exercise and protection. 25 x 38 inches.

A day with the Wide-Awakes

A DAY WITH THE WIDE-AWAKES. More detailed picture chart of good food and health habits. 16 pictures and couplets tell the story of a healthy, happy day around the clock. 25 x 38 inches.

General Mills Nutrition-

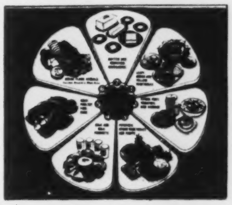
with these MATERIALS FOR
OLDER STUDENTS AND OTHERS



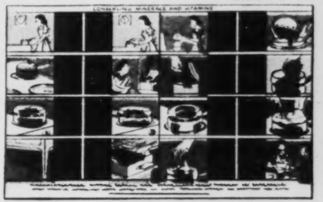
A NUTRITION GUIDE. Brief discussion of calories, proteins, vitamins, minerals, the Basic 7 Food Groups. A basic nutrition information guide for older student, teacher, health worker and parent. Full-color. 16 pages.

The story of the
CEREAL GRAINS

THE STORY OF THE CEREAL GRAINS. Authoritative, interesting history of the cereal grains. Their place in the eating habits of the world's peoples. Their nutritive place in the diet. Illustrated in black and white. 32 pages.



BASIC 7 CHART. Wall chart illustrating foods in each of the 7 basic food groups, prepared for the table. For use with groups that can apply nutrition information to meal planning. 24 x 36 inches.



CONSERVING MINERALS AND VITAMINS CHART. Poster picturing the right ways to cook vegetables to conserve minerals and vitamins—contrasted with wasteful ways. Lessons in thrift and food preparation for good nutrition. For home economics classes and adults. 24 x 36 inches.

Letters to
TONY

LETTERS TO TONY. For the third- and fourth-grade child. Engaging story lessons showing Tony becoming alert, healthy and strong as he learns habits of nutrition and good health. Graded vocabulary. Full-color. 48 pages.

FOR PARENTS

Do you want to give your child a priceless gift?

An attractive leaflet in letter form to secure parent understanding and co-operation in the classroom nutrition-education activities. Inner fold is a colorful chart illustrating the Basic 7 Food Groups. Suggestions for home activities.

MOTION PICTURES

"FOOD AS CHILDREN SEE IT." A nationally known child-feeding specialist talks about feeding problems with mothers of young children. Especially for parents—useful for adult groups, older students' homemaking classes and health workers. 16 mm., sound, color, 18 minutes.

"THE SCHOOL THAT LEARNED TO EAT." Beautifully filmed story of an actual community-school nutrition-education program—to stimulate interest in foods education and democracy in action. Excellent for adult groups, older boys and girls, teachers. 16 mm., sound, color, 20 minutes.

MOTHER HUBBARD'S CUPBOARD. Interpretation for the child of the Basic 7 Food Groups. Very popular and appealing at all grade levels. Designed for many effective teaching situations. 25 x 38 inches.

WHICH ARE YOU?
Whistler
Whiner

WHICH ARE YOU? Strip pictures show the difference between good and bad eating habits—and the results. A quick, easy-to-grasp lesson. 25 x 38 inches.

TEACHING MATERIALS OFFERED WITHOUT CHARGE

The booklets, posters and other teaching aids on these pages are available, in limited quantities, to interested teachers and administrators. Please fill in pertinent information on the coupon below.

Education Section, Dept. of Public Services
GENERAL MILLS, MINNEAPOLIS 1, MINNESOTA

I am interested in your nutrition teaching materials, and in how other schools and teachers have used them most effectively.

Name..

School..

City.............................. *State* ....

My position..

Grade level.............................. *No. of pupils*............

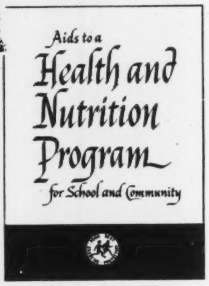
I already have the following General Mills materials:

....

Education Aids

Schools are teaching better

with these AIDS FOR TEACHER AND ADMINISTRATOR

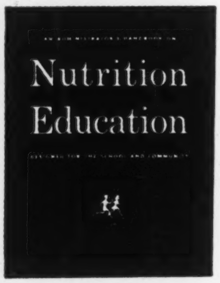


Aids to a Health and Nutrition Program for School and Community

AIDS TO A HEALTH AND NUTRITION PROGRAM. Outlines steps in planning and carrying out a nutrition and health education program. Describes materials and services that General Mills provides. 20 pages.

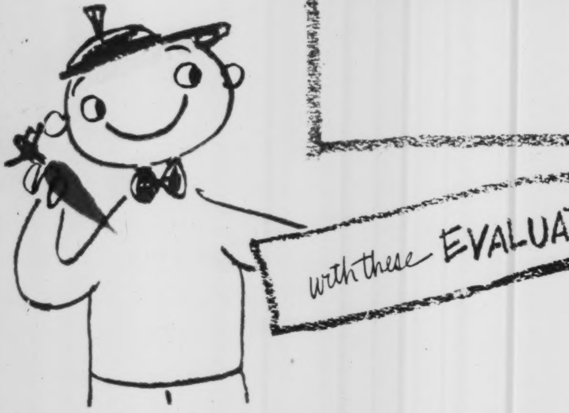
MOTION PICTURE—"AND SO THEY LEARN"

Built around a teacher-education nutrition workshop in a Minnesota teachers college. A film for teachers in training and in service. Shows methods and activities effective in improving eating habits of children. 16 mm., sound, black and white, 12 mins.



Nutrition Education

AN ADMINISTRATOR'S HANDBOOK. A guide to over-all organization of nutrition and health program for schools and community. Steps in planning and organizing, in using resources of schools and community. Illustrated.



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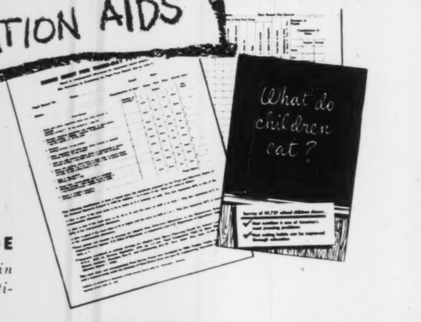
I am interested in your nutrition teaching materials, and in how other schools and teachers have used them most effectively.

Name ....
School ....
City .... *State* ....
My position ....
Grade level .... *No. of pupils* ....
I already have the following General Mills materials:
....



What do children eat?

DIET SURVEY FORMS help get a picture of eating habits of the class or the school. Pupil and parent records, letter and report to parents, score sheets, breakfast survey materials. Forms ready to use.

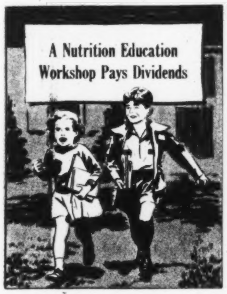
WHAT DO CHILDREN EAT? A 32-page survey of children's eating habits. Data on habits nationally and by population groupings. Reports on how adequately children eat, on factors that influence diet, on the effects of nutrition education.

General Mills

eating habits...

TEACHER'S GUIDEBOOK. Provides basic information needed in developing a functional nutrition and health education program. A digest discussing nutrition, foods and the psychological and emotional problems of eating.

TEACHER'S ACTIVITY BOOK. Describes practical classroom activities for developing good eating habits. All tested in elementary schools, at different grade levels, and planned for integration with regular subjects.



A NUTRITION EDUCATION WORKSHOP PAYS DIVIDENDS. Report on a workshop conducted in a Minnesota teachers college. Valuable to those interested in nutrition education for teachers. Includes follow-up study of workshop results in terms of children's diet improvement in classes of workshop-trained teachers. 30 pages. Illustrated.

PLAN A WORKSHOP. A practical guide for planning, developing, and carrying on workshops in nutrition and health education. Built around experience with 61 workshops held in 23 states.

FOODS INFORMATION TESTS—to measure what children know about foods. A measure—and a stimulus for learning. Tests available for 3 levels: Test A (Grade 3); Test B (Grades 4-5-6); Test C (Upper grades and high school).

SCHOOL LUNCH EVALUATION CHARTS for appraisal of any school lunch program, and for area or state appraisals. Charts evaluate Physical Plant and Equipment, Management and Personnel, Food Service and Meals. Educational Values. Ready for use.

WHAT OTHERS ARE DOING—AND DISCOVERING

Periodically, news of developments in nutrition education is circulated or made available by General Mills. **FOOD HABITS STUDIES**, like the booklet, "What Do Children Eat?," are compiled as a means of discovering group patterns and of establishing norms useful in evaluating individual school or community food habits.

ADVERTISING in education and health journals carries news of nutrition-education projects, and of significant problems and teaching procedures in foods education.

THE ADMINISTRATOR'S NOTEBOOK, published periodically, reports on developments in specific nutrition-education projects of particular interest to school administrators.

a background of RESEARCH, DEMONSTRATION AND TEACHER EDUCATION

In the past 8 years, a number of nutrition-education projects have been assisted with funds or personnel by General Mills, to help stimulate teaching at both child and teacher levels.

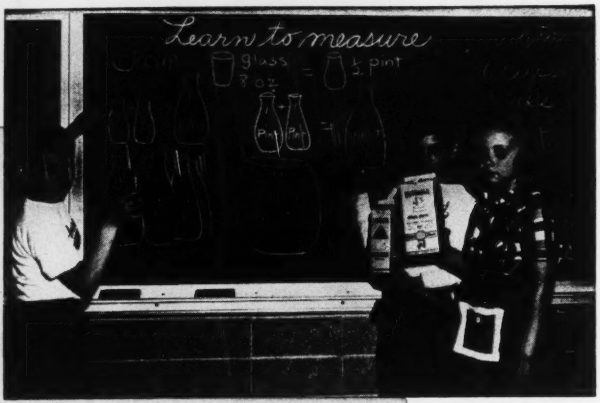
These projects have included **APPLIED RESEARCH** by colleges, universities and state education departments, on such subjects as factors influencing diet, the influence of school lunch programs, in-service education for teachers, and the development of effective teaching materials.

DEMONSTRATION PROJECTS in a number of states have been helpful in evaluating materials and teaching techniques, and in measuring results. Such projects may involve one school, several in one county, or schools throughout a state.

SUMMER WORKSHOPS have highlighted the advantages of teaching the teacher for most effective nutrition education in the classroom. To date, General Mills has assisted in 61 workshops in 23 states, organized by universities, teachers colleges or state education and health departments.

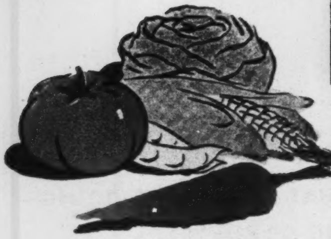
Nutrition-Education Aids

Eating Up Arithmetic



ANNE KOVACH

Mrs. Kovach teaches a third grade in Joshua Howard School, Dearborn, Michigan. One of her hobbies is taking pictures, and to prove it, here are some that she took in her school.



VEGETABLE SOUP means "pints," "quarts," and "gallons" to these third-graders. The children actually saw and visually compared the various amounts. Each child made his individual contribution to the soup, whether it was helping to adapt the recipe, or washing, scraping, and dicing a vegetable. Then the school cook supervised the blending and cooking. When the soup was ready to serve, the line formed to the right. Um, was it good. Of course, there were dishes to wash but the automatic dishwasher in the school cafeteria did that job very well.

ARITHMETIC in Our Daily Living

Mary E. Johnson
Teacher, Grades 4-7, George P. Phenix School, Hampton, Virginia

An understanding of arithmetic is dependent upon a thorough knowledge of the number system and of the true role of numbers in making it easier for man to do his work. If the mathematical generalizations of arithmetic are to be genuine possessions of the child, he must have experiences that will make it possible for him to arrive at these generalizations. The job of the teacher, then, is to create a situation in which the child can gain meaningful experiences rather than to demonstrate facts and processes to the child.

2 half pints make one pint
2 pints
quart
4 quarts
gallon
8 pints
gallon
2 quarts

EDITORIAL NOTE: Under the guidance of Mrs. Johnson, who is a critic teacher for Hampton Institute, this unit was developed by Geraldine Hooper, Hazel Irvine, and Henry Matthews. Mrs. Johnson is teaching grades 4–7 in one room on an experimental basis.

THE phrase "Arithmetic in Our Daily Living" proved to be an interest-catching title for our arithmetic study. After much discussion and planning, each grade decided upon a phase of the unit that seemed most appealing to them.

Developing the Study

Grade 4—How do measures help us in our daily living?

A. Problems.
1. What is the history of measures?
2. Why do we use measures?
3. How are measures used in the home and school?
4. How are measures used in buying?
5. How are measures used in other activities?

B. Activities.
1. Read to gather information.
2. Write original compositions, summaries, and stories involving measurements.
3. Carry out experiments.
4. Make booklets.
5. Draw and study pictures of measures.
6. Study newspaper clippings.

Grade 5—How can we manage our money more wisely?

A. Problems.
1. How can we learn the importance of money?
2. How can we learn more about U.S. savings bonds?
3. How does the government help us manage our money?
4. How can we budget our allowances wisely?

B. Activities.
1. Read to gather information.
2. Draw and study graphs and diagrams.
3. Buy U.S. savings stamps.
4. Write compositions, summaries, and stories.
5. Make booklets.
6. Study newspaper clippings.
7. Budget our money.

Grades 6 and 7—How does arithmetic affect us in our daily living?

A. Problems.
1. How does arithmetic affect us in the home and school?
2. What part does arithmetic play in our out-of-door activities?
3. How does arithmetic help us in buying?

B. Activities.
1. Work with angles.
2. Construct a model parking lot.
3. Budget a small income.
4. Report on the history of mathematics.
5. Make a doll's quilt.
6. Make a chart showing the comparative cost of foods in independent stores and chain stores.
7. Mark off a miniature football field and a miniature basketball court.
8. Draw a floor plan of a small home.

School Activities

1. Buying U.S. savings stamps.—The pupils realized that they were spending money too thoughtlessly. They decided that a good way to manage their money more wisely was to save regularly by buying savings stamps. Committees were organized to take charge of collecting money on "Stamp Day," purchasing the stamps, recording the amounts collected, and keeping weekly graphs and charts to show the amount of money invested in stamps. This became a permanent activity which continued throughout the year.

Savings-Stamp Record

Date	Grades				Total
	4	5	6	7	
2/19/52	$ 1.00	$ 2.50	$ .90	$ .70	$ 5.10
2/25/52	2.90	5.50	1.00	1.40	10.80
3/3/52	3.40	8.90	2.60	2.40	17.30
3/10/52	3.90	9.70	1.30	.70	15.60
3/17/52	3.20	8.80	2.20	1.10	15.30
3/24/52	1.40	6.20	1.70	1.00	10.30
	$15.80	$41.60	$9.70	$7.30	$74.40

2. Making a quilt.—Some of the girls wanted to make a quilt for a doll bed. They first had to decide upon a size they wanted. They then measured and cut squares of material 3" x 3". To make the quilt rectangular in shape they sewed five squares of material for the width and six squares for the length. The quilt was made of material in different colors, arranged in an interesting design. Several girls helped sew it together.

3. Budgeting a small income.—This is one of the types of budget planning some of the pupils attempted.

Monthly Salary Less Income Tax $120.00

Item	Expenditure	Per Cent
Food	$ 35.00	29.1
Shelter	40.00	33.3
Clothing	20.00	16.7
Transportation	3.00	2.5
Recreation	8.00	6.7
Savings	14.00	11.7
	$120.00	100.0

4. Constructing a miniature parking lot.—One of the boys was interested in constructing a parking lot. He found out that the space reserved for each car was a parallelogram. He used a scale of ¼" to 1'. The parking space for each car measured 8' x 25' or 2" x 6¼". The area of each space was 12½ sq. in. representing 200 sq. ft. The entire parking lot was 104' x 72' with an area of 7488 sq. ft. Using the scale it was 26" x 18" with an area of 468 sq. in. The road in the middle of the lot was 40' x 104' or 10" x 26". The sidewalk measured 4' x 104' or 1" x 26". Miniature cars, trucks, two oil tanks, a policeman, and a filling station were placed in the parking lot.

5. Experimenting with measures.—The application of various measures to concrete situations is another excellent learning activity. The pupils became very familiar with the various units of measure and how they are used. With water and measuring containers, they experimented to verify the table below.

Measurement Table

2 cups —1 pint	8 quarts —1 peck
2 pints —1 quart	4 pecks —1 bushel
4 quarts—1 gallon	3 teaspoons—1 tablespoon
16 tablespoons—1 cup	

First they measured 16 tablespoons of water to see if they measured 1 cup. Then they measured 2 pints to see if they equaled 1 quart, and 4 quarts

(*Continued on page 83*)

Self-Expression and SCHOOL SUBJECTS

SLOW-LEARNING CHILDREN

Jacquelyn White-Baskin

Teacher of Advanced Ungraded Boys,
Talcott School, Chicago, Illinois

EDUCATORS agree that the educational objectives for slow-learning children should be the same as those for normal children. It is only natural, then, that opportunities for self-expression should be included in the curriculum and daily planning for our slow learners, as they are for those who learn at a rate recognized as normal.

Reading

The children express their understandings of stories read or told to them through art or hand puppetry. They also recreate them through creative dramatics.

Motor skill and kinesthetic perceptions are developed through:

1. Arts and crafts.
2. Creative tracing in clay.
3. Finger painting.
4. Cutting of original shapes.
5. Games which provide manipulative-motor experiences.
6. Folk and square dancing.

Expressive devices toward ocular-motor development include:

1. Drawing of objects from left to right.
2. Finger play.
3. Dancing and games stressing left-to-right procedures.

Our society is a reading society. There are common signs which are vital for daily living.

TRAIN CROSSING
SLOW
SCHOOL CROSSING
REST ROOM
POISON
DANGER
FIRE
STOP

Each can be printed and the need for reading it dramatized repeatedly until the concepts have become somewhat fixed.

As the slow-learning child progresses, a method of word recognition must be taught. One of the outstanding methods of remedial instruction is that of Arthur I. Gates, who employs methodology for extreme cases of reading disability consisting of visual approach. Picture word associations are emphasized and materials which foster constructive, artistic, dramatic, and illustrative ability are presented.

Creative Writing

The mentally retarded are allegedly deficient in imaginative powers. Yet the slow learner, too, finds it fun to fix in words an evanescent beautiful thought or emotion. These children will require considerably greater stimulation and motivation than normal ones. It is imperative that the teacher be lucid, vivid, keenly aware of the wonders and beauties of our world, creative, and able to recognize creative ability which usually does not follow the pattern of normal children.

Atypical children often have innumerable confusions. Emotional blocks have been removed and latent abilities revealed through creative writings. (See the creative expressions of the author's pupils illustrated on this page.)

Arithmetic

Our slow-learning children may use their creative ingenuity in constructing objects for such practical and meaningful number experiences as: clocks and calendars, play money, pairs and groups, stores and post offices, toy telephones, objects manifesting space, shape, form, measurement, and other simple quantitative meanings.

Older retarded children might design notebooks in which to keep numerical data pertinent to daily living, such as allowances, taxes, bond and stamp purchases, school bank accounts, and wages earned.

Social Studies

Optimum values may be gained from dramatizing historical incidents, holidays, and social behavior. Pupils find release by entering into an imaginary, fanciful world. Personal and social values are also gained through dramatics.

Children who are slow in intellectual development will find emotional outlet as well as learning value in creating art objects related to history by means of block printing, soap carving, sand painting, and papier-mâché construction.

During discussion of a recent Bond Issue in Chicago, our Boys' Department made posters and composed rhymes to accompany them. Each stressed the significance of the issue, and urged affirmative voting. These were placed strategically in underprivileged neighborhoods.

Each Easter the girls in our Girls' Department make life-sized cotton bunnies, weave baskets, decorate eggs, and prepare "Picture Readers" for the children's ward of a Chicago hospital. The slow learner, too, must be encouraged to participate in community life, and to realize social satisfaction, achievement, and a feeling of pride. Children, like adults, serve best when they possess the feeling of security and belonging.

Science

After considerable discussion and firsthand experiences, the children might express their understandings of such concepts as seasonal change, health, astronomical elements, and damaging effects of weather. Pupils will enjoy creating interpretations of animal and plant life, making spatter prints, keeping collections of their scientific interests, and dramatizing elements as wind, snowflakes, falling leaves, lightning, thunder, and rain. Slides may be prepared for the stereopticon with original expressions of the children's scientific experiences accompanying them.

Music

Well-planned periods of music can eliminate classroom disorder; induce motor responses; and inspire active participation; provide for relaxation, keen listening, happiness, and a feeling of well-being; and redirect antisocial behavior.

Music may be in the form of listening, choral singing, rhythmic games, folk dancing, and square dancing.

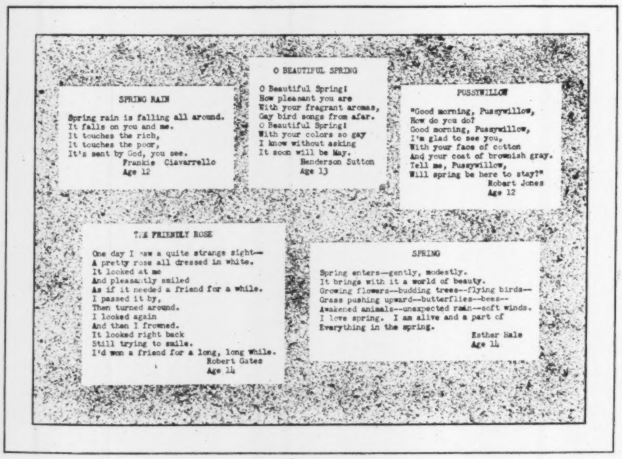
Art

The specific art period awakens aesthetic interests; develops art skill; promotes awareness of artistic values; and provides a means for socialization, co-operativeness, self-respect, and group approbation.

Art experiences for the slow learner may include drawing, painting, modeling, crafts, and wood shop.

Conclusion

By utilizing those mediums which foster the power to originate and reveal inner sensitivities, teachers may help slow-learning children develop those elementary skills, acceptable attitudes, and aesthetic appreciations which are fundamental to the achievement of the most satisfactory and economic adjustment possible.



SPRING RAIN

Spring rain is falling all around.
It falls on you and me.
It touches the rich,
It touches the poor,
It's sent by God, you see.
Frankie Ciavarrello
Age 12

O BEAUTIFUL SPRING

O Beautiful Spring!
How pleasant you are
With your fragrant aromas,
Gay bird songs from afar.
O Beautiful Spring!
With your colors so gay
I know without asking
It soon will be May.
Henderson Sutton
Age 13

PUSSYWILLOW

"Good morning, Pussywillow,
How do you do?
Good morning, Pussywillow,
I'm glad to see you,
With your face of cotton
And your coat of brownish gray.
Tell me, Pussywillow,
Will spring be here to stay?"
Robert Jones
Age 12

THE FRIENDLY ROSE

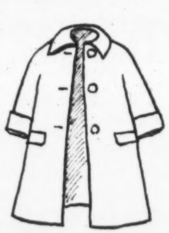
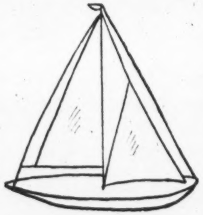
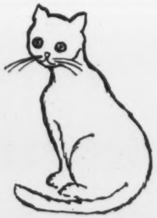
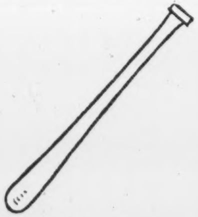
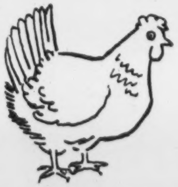
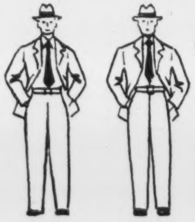
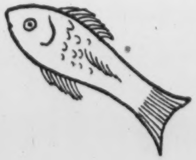
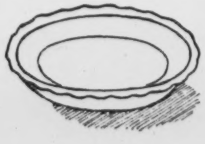
One day I saw a quite strange sight—
A pretty rose all dressed in white.
It looked at me
And pleasantly smiled
As if it needed a friend for a while.
I passed it by,
Then turned around.
I looked again
And then I frowned.
It looked right back
Still trying to smile.
I'd won a friend for a long, long while.
Robert Gates
Age 14

SPRING

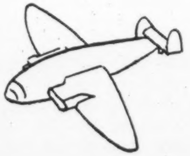
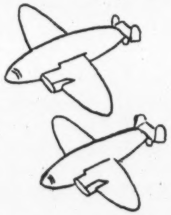
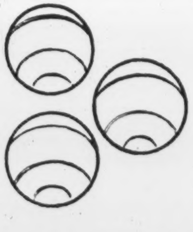
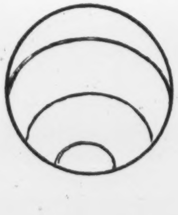
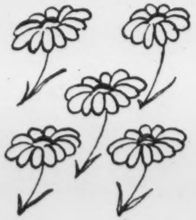
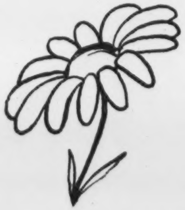
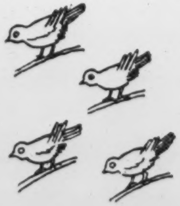
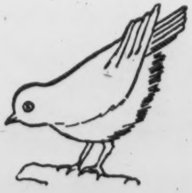
Spring enters—gently, modestly.
It brings with it a world of beauty.
Growing flowers--budding trees--flying birds--
Grass pushing upward--butterflies--bees--
Awakened animals--unexpected rain--soft winds.
I love spring. I am alive and a part of
Everything in the spring.
Esther Hale
Age 14

Matching Words and Pictures

Cross out the word in each box that does not rhyme. Then draw a line from each picture to the right word.

	coat boat sat goat	
	sit cat pat bat	
	win men hen ten	
	fish dish wish she	

Look at the endings of the words in each box. Then draw a line from each word to the right picture.

	airplane airplanes	
	balls ball	
	flower flowers	
	birds bird	

3 UNITS on the EARTH

Mary Ellen Burkhard
Teacher, Washington School, West Allis, Wisconsin

The Earth Is a Round Ball

A. Materials.

1. A large ball.
2. Flash card with the word *sphere.*
3. Two paper hemispheres.
4. Small figure of a child.
5. Paper sailboat.
6. Paper sphere representing the earth.
7. Rectangular piece of paper representing the earth as flat.
8. Pictures of round objects: orange and ball.
9. Flannel board.

B. Objectives.

1. To give the children a real "feeling" of this roundness.
2. To show them that the earth could not possibly be flat.
3. To point out that a map gives us a misconception of the earth's shape.

C. Motivation.

Can you think of something that has no top, bottom, ends, nor sides? A ball is like that—no matter which way you look at it or turn it, every part is like every other part. (Demonstrate with a large ball.)

Our world is a great ball. Its shape is round—not round and flat like a penny but round like a ball. Our earth is so big that nobody has ever seen more than a very small part of it at a time.

D. Procedure.

1. Explain a misconception of the earth caused by misrepresentations.

How much of a ball can you see at one time? If you think you can see the whole ball, take another look. Really, you can see little more than half. Nobody can photograph or draw a ball which shows its entire surface. It is a *sphere.* (Place flash card with the word *sphere* on the flannel board.)

Since no flat surface can picture all of a round object, maps show only one half of the earth at a time. (Place two hemisphere maps on flannel board.) Each shows one half of the world. Because we must show the round earth on something flat, it looks flat to us and long ago many people really thought it was flat.

2. Explain a misconception of the earth caused by the human eye.

The earth is so big that even from an airplane it looks round and flat, like a penny. When Columbus and a few other people began to think of the world as round, others laughed at them. "The world is flat like a table," said most people, "and we live on top of it. If we get too close to the edge we will fall off."

(Show that the earth is round by placing a figure of a child on a curve of a paper sphere representing the earth; put an incoming paper sailboat on the opposite curve.) The earth is round. We know this by the way a ship comes into sight at sea. At first we see only smoke, then we see the top of the mast, as if the ship were climbing up a hill. Then the bow appears, and gradually we can see the vessel rising higher. Place a paper sailboat at one end of a rectangular piece of paper. If the earth were flat we'd see the whole ship at once, not the mast first and the rest bit by bit.

The Composition of the Earth

A. Materials.

1. A tricolored sphere showing atmosphere (blue), crust (green), and core (dark brown).
2. Flash cards with the words *atmosphere, crust,* and *core.*
3. Magazine pictures showing activities in each part.
4. Flannel board.

B. Objectives.

1. To show that the earth is made up of three parts.
2. To enable children to sense how shallow the crust of the earth is compared to the core.
3. To enable them to realize the air is not just something "around" the earth, but a definite part of it.

C. Motivation—Now because we know that the earth is round, let's look inside. Let's cut it open as we would an orange!

D. Procedure.

1. Tell the children that just as an orange has three parts—the skin, the part we eat, and the seedy core, or a baseball has three parts—the leather covering, matting, and a core of wound string, so the earth has three parts. (Place a picture of a cut orange on the flannel board. Then place the tricolored paper sphere near it.)

2. Discuss the atmosphere.

If you said the earth was made up of crust and core you would be wrong—as wrong as if you didn't mention the skin on an orange or the leather covering on a baseball. (Point out the atmosphere on the tricolored sphere. Place the flash card *atmosphere* on the flannel.)

Above us is the atmosphere or an ocean of air. We really live at the bottom of this ocean. The greatest distance man has flown into the atmosphere is eight or nine miles. He has to use oxygen then, as the air is thinner and contains less oxygen. This ocean of air is about a hundred miles high—or the distance from —— to ——. The top of this ocean of air is called the stratosphere. Some daring scientists have gone into this part in air balloons. Clouds are within a mile or two of us. Compare this with the distance between two familiar points in the vicinity of your school. (Place a picture of an airplane flying in the atmosphere on the flannel.)

3. Discuss the earth's crust.

We live on the crust. It can be compared to the eating part of the orange or the matting in a baseball. (Show the crust on the sphere. Place the flash card *crust* on the flannel.)

The crust is not very deep compared to the atmosphere or the core. Think of the matting on the baseball; it is very thin compared to the core or the wound string. We said the atmosphere was about 100 miles high; the crust is only 40 miles deep. The whole earth is 8,000 miles thick—so how deep is the core?

Ask the children what the crust is made of. (Place pictures of mountains, lakes, and plains on the flannel.) As we can now see, the crust is made up of land and water. Man cuts into this crust to dig mines. (*Continued on page 84*)

Gravity Holds Matter to the Earth

A. Materials.

1. A large sphere with objects around the edge—people, animals, houses.
2. Flash card with the word *gravity.*
3. A ball on a rubber string.
4. An eraser tied to a string.
5. Flannel board.

B. Objectives.

1. To help the children understand gravity by thinking of it as something like a magnet.
2. To show what would happen without gravity.

C. Motivation.

1. Did you ever wish that you could throw a ball so high that it would never come down?
2. What happens when you throw things into the air?
3. Do you suppose it's true that everything that goes up must come down?

D. Procedure.

1. Visualize the mystery of gravity. Place on the flannel the sphere with objects mounted around the edge. Turn this round and round to show that none of the objects fall off. Ask the children why the objects on our earth never fall off, if we are always moving around. Show how a man could not possibly jump off the earth—pole vaulting or jumping rope might be mentioned. Explain that the force which makes us cling to the earth is called gravity. It is something like a magnet. (Place the flash card *gravity* on the flannel.)

2. Explain the early ideas about "falling."

People who laughed at the idea of a round world did not know the real meaning of top and bottom, or of up and down. They did not know what it means to fall. (*Continued on page 84*)

Studies Based on Simple Science Experiments

Talking Over

--- the Cover Picture

THE INSTRUCTOR

HARRIET GARRELS

Specialist in Art,
Elementary Schools,
Washington, D.C.

HERE is a portrait of a Puritan mother and her baby—Mrs. Freake and Baby Mary. How they differ from a modern mother and baby!

Mrs. Elizabeth (Clarke) Freake and her husband, John, who was an attorney and merchant, lived in Dorchester, a part of Boston, Massachusetts. Little Mary was born in 1674, when Indians were still burning houses near Boston. How long ago was that? The baby had her portrait painted with her mother when she was six months old.

When Baby Mary grew up, she married Judge Wolcott of Salem. Her descendants carefully preserved her portrait.

Are you surprised to see people who lived only fifty years after the landing at Plymouth wearing such rich attire? Notice the lace on the baby's bonnet and long white pinafore.

What color is her dress and the ribbons on her sleeves? The light colors show up well against the rich, dark-brown background.

Are Mrs. Freake's clothes fine or plain? How accurately the limner painted the lace and embroidery! Was he more interested in faces or finery? Describe Mrs. Freake's jewelry. Notice her gold thumb ring.

What color is her stiff gown which is covered by a creamy white apron? The embroidery on the under skirt has gold threads in it. Notice the puffed sleeves trimmed with bows of red and black ribbon.

This elaborate costume is topped by a simple muslin cap or hood tied demurely under Mrs. Freake's chin. It frames her childlike face. What color are her almond-shaped eyes? Are Baby's the same? Both faces are delicately drawn with high foreheads and wide cheekbones. What sort of skin do they have?

Name the colors the artist used. Which are the brightest? There are small dashes of bright red-orange and larger amounts of sunny yellow. Large quantities of white add sparkle to the composition. What color is used most? Look at the reddish-brown curtains. Find some black, and brick red. Strong, bright colors were often used in the seventeenth century.

Notice where the artist placed the people and how gracefully he posed the hands, although he was unable to draw them well. See the appealing gesture of the baby's left hand and the careful way Mrs. Freake holds her. Notice how the chair back repeats the colors of the bows on Mrs. Freake's sleeves.

The artist did not make Baby Mary look soft and cuddly, because he did not know how to show depth or weight or roundness. He drew the baby flat and stiff like a paper doll.

The artist made the picture the same way you would. He drew strong outlines, then filled in with colors. Such a picture is simple and easy to understand. It appeals to the heart as well as the eye.

Prosperous but stern Puritan merchants whose "Girles and Boys" sat for itinerant limners liked this kind of portrait better than the more graceful flattering style of the English painters. An American taste had begun to form. The painting of Mrs. Freake and Baby Mary is one of the very earliest done in the American style.

The Artist

The artist who painted this portrait was untrained but talented. His name is unknown but in books about painting in the colonies, especially in seventeenth-century New England, he is called "Freake limner" (limb-ner). It is an old-fashioned word meaning "one who draws or paints."

(Continued on page 82)

--- and New Records

ELVA S. DANIELS

Supervisor of Music,
Public Schools,
Swarthmore, Pennsylvania

THIS is the time of year when holiday fun is a thing of the past, and January looks bleak, cold, and long. It is also the time of year when something new, clever, original, and dynamic is needed. If you can find a spare dollar in your budget, Columbia Records has come out with a perfectly wonderful answer in the guise of "Benny the Beaver" (Columbia, MJV 139, 78 rpm, $1.00).

This is a "percussion concerto" starring the New York Philharmonic Percussion Battery, and marvelously combining such qualities as wit, a remarkable little plot, a moral, and sound educational values. It's the kind of record that will please the music supervisor, the guidance counselor, you, and (most important) ANY grade-school child. Written by Gail Kubik, the story re-echoes the plight of our old friend, Gerald McBoing-Boing. Benny is a most unusual beaver who insists on making noises with his tail instead of felling trees and building dams in the best beaver tradition. Father Beaver is puzzled and mortified, for—as he explains in his fatherly way—"When I was little I didn't go 'BAM,' I went down to the river and built up a dam."

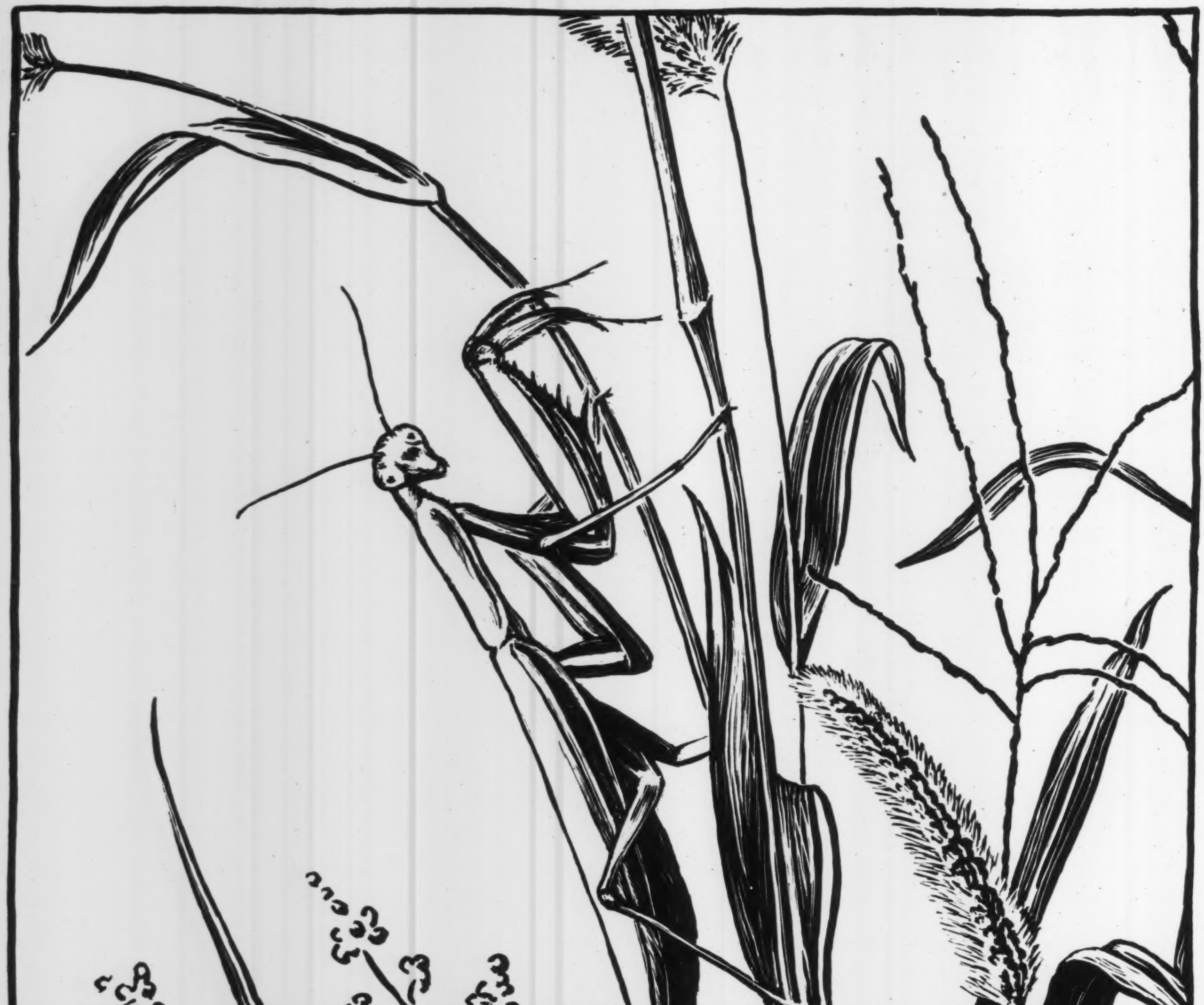
In desperation, Benny is sent away to camp ("hang the expense") and soon earns the title of "peculiar." Our little social outcast trudges up a high cliff, intent upon self-destruction, and is suddenly halted by the news that the trappers are coming. As you may have guessed, Ben saves the day by sounding off on all thirty-six percussion instruments. The hunters retreat and Benny ends up as Director of a "Percussion Conservatory for Beavers." The first time Benny performs, each percussion instrument is mentioned by name, so you need not feel embarrassed if you don't know the difference between the sound of a kettledrum and a bass drum.

At the next "performance," the instruments are played without being named, and it's a fine chance for you and your class to see how much you remember. The music is charming, and the rhyming couplets tell the story to perfection. After you and your class have enjoyed it thoroughly, try it on adults. I guarantee that everyone will adore each clang of the cymbal, every pling of the glockenspiel.

Who doesn't love the sound of a trumpet? Of all band instruments, this is the one that is most cherished by children. Perhaps you have some boys in your class who are busy learning the fingering of the C scale right now. Here is another January record for cheering the atmosphere. Buy "The Trumpet Polka" (RCA Victor, 47-4615, 45 rpm, $.85) and be thrilled by that wonderful Cities Service Band of America, under the able direction of Paul Lavalle. It's a sure-fire toe tapper; and be sure to notice the expert triple-tonguing by the trumpeters. Even if your classroom trumpeters can't demonstrate this feat as yet, they will be able to tell you what it is.

On the reverse side of the same record you will find "Pitter Pat Parade." It's an interesting experience to hear a big brass band play music that is so suggestive of rain, and the whole performance

(Continued on page 82)



JANUARY
1953

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18	19	20	21	22	23	24
25	26	27	28	29	30	31

The praying mantis, leaf-green in color, gets its name from the position of its front legs. The inside edges of the legs are sharp and barbed, to hold the insect pests which the mantis destroys.

Creative Dramatics

Deposit these ideas in your savings bank and draw the interest when you need it most.—Ruth Birdsall

CALL it a New Year's Resolution or not, as you like, but I hope every one of you starts 1953 with the renewed intention of enjoying your pupils and making it possible for them to enjoy you. Spontaneous dramatizations are one means to this end—provided you don't grit your teeth and say, "My children are going to do some creative dramatics this next half year—or else!"

Do You Know What You're Doing?

One first-grade teacher said to me recently with a sigh, "I'll never get my very immature group to do any creative dramatics." A moment later she was telling me how her group had been light, joyful bluebirds. She was quite unconscious that she had been guiding her pupils in a dramatic activity.

This teacher cared so sincerely for every child's emotional release that she asked me how to help one little girl. Alice couldn't wave her arms freely but kept her elbows at her sides and waved her hands. I thought enough had been done by the teacher in creating a mood through storytelling and music, followed by the example set by herself and the other children, so I told her not to worry. She shouldn't hope that a child could immediately overcome a probable combination of inheritance and environment tending toward timidity and self-effacement.

Emotional release is one of the great benefits to be derived from dramatic play. Keep this in mind and watch for chances to encourage freedom of action and speech, but don't ever try to force a child to be joyous or expansive. There is one age-old secret of the acting profession that you can utilize, however. It goes something like this: "Put on the semblance of a mood and the mood will come to you." Sometimes you can show a child how to jump or throw his arms wide or do some other basic gesture and the child will show you by subsequent actions that he has caught the desired feeling.

On Enlisting Assistance

Perhaps you have heard someone (maybe yourself) say: "I just can't ask the mothers of my pupils to help me when we're putting on a play," giving for a reason: "Mothers are such busy people," or "I hate to ask favors," or "It's easier to do it myself."

Adults who have never made a costume, provided props, or otherwise assisted while the children they love are whipping a play into shape, miss a priceless experience. You as a teacher should encourage an active interest in classroom dramatics on the part of mothers and other available grownups.

Committees and Their Work

Of course you make a point of having committees of children help with production whenever your dramatic activity goes beyond the most impromptu stage. Even though you're doing a simple play in the classroom, there can be committees to arrange for costumes, scenery, and properties. Be sure each committee makes a list of everything for which it is to be responsible. One child is the chairman and keeps a complete list, marking off items as brought by the committee members. A great point is made of the fact that each child is responsible for returning in perfect condition everything he borrows.

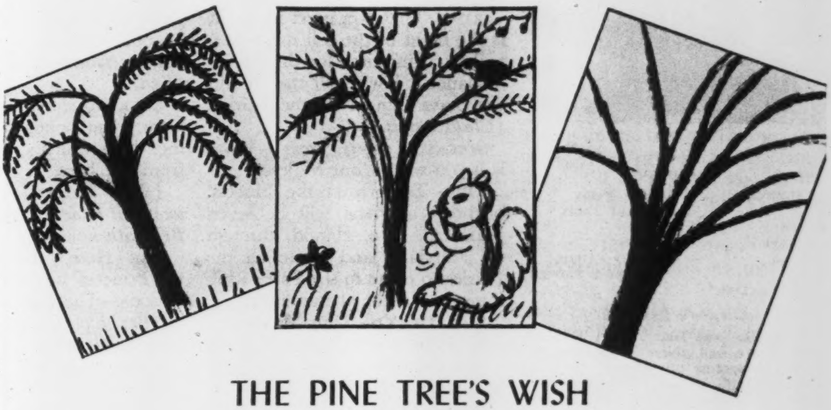
Costumes may consist merely of additions to school clothes, such as an apron, a straw hat, a scarf, or an animal mask, but someone has to see that these are forthcoming and the children who take this responsibility will feel they have a real part in the production.

Judging by the plays that come to us, painting a backdrop for a school play is a common procedure. For a stage production, the large backdrop should be supervised by an adult, but a pupil committee can take full charge of a mural to be fastened to the wall of the classroom where the children's own creative effort is to be presented. Sometimes a scene can be sketched on the blackboard. Again a committee can letter signs to orient the audience.

Even though a play may be so simple that neither costumes nor scenery are to be used, there will probably be a need for some properties. The committee should go through the play (from memory if it is a creative affair without written script) and jot down everything that will be used by the players except things to wear and basic stage furnishings.

The Plays in This Issue

I hope you are as intrigued as I was by Helen Robinson's play (page 66). It seems to prove an often disputed point that modern children (girls anyway) *(Continued on page 84)*



THE PINE TREE'S WISH

Ruth Grande

Teacher, Third Grade, P.S. 248, Brooklyn, New York

THIS choral-speaking playlet is based on the well-known folk tale "The Little Pine Tree." The emphasis on art is equal to that on poetic interpretation.

The children are divided into two groups. These may be girls and boys, or high and low voices. The solo parts, taken by children with distinctive voices, represent Pine Tree, Forest Fairy, Robber, Wind, and Billy Goat.

A large picture to represent each stanza is drawn on newsprint with crayon or pastel chalk. (See Pine Tree, unhappy, happy, and bare in drawings by children above. Gold paper may be used for the gold leaves and cellophane for the leaves of glass as well as green paper for the green leaves.)

These pictures are arranged to correspond to the action of the poem and then attached to an easel. A child stands near the easel and turns the pictures as the story progresses. Pine Tree Solo stands behind the easel all the time. The other Solos (costumed or not as desired) stand beside the easel. The rest of the choir stands to right and left of easel.

The Playlet

LOW—
There was a little pine tree
With tiny needles green.
She stood within a forest deep.
No finer place was seen.

HIGH—
The wind made pretty music,
The robins chirped their song,
The squirrels and the chipmunks
Were happy all day long.

LOW—
But not the little pine tree,
Who was so sad and bold.

PINE TREE—
I do not like my needles green;
I want some leaves of gold.

HIGH—The Forest Fairy heard her.

FOREST FAIRY—You'll have your wish.

HIGH—She said. She gave the tree her magic touch—

FOREST FAIRY—You've golden leaves instead.

LOW—
The little tree was happy,
But not even for a day.

ROBBER—
A selfish robber came along
And took the gold away.

PINE TREE—Oh, dear me!
HIGH—Said the Pine Tree.

PINE TREE—
Whatever came to pass!
A robber took my leaves of gold.
I wish for leaves of glass.

HIGH—
The Forest Fairy heard her,
And with her magic hand—

FOREST FAIRY—
Adorned the tree with leaves of glass—
The prettiest in the land.

PINE TREE—Thank you.

LOW—
Said the Pine Tree,
Ever grateful to her friend.

WIND—
But a gusty, strong, and forceful wind
To her glass leaves put an end.

PINE TREE—Oh, dear me!
HIGH—Said the Pine Tree.

PINE TREE—
The wind has left me bare.
A robber took my leaves of gold.
I wish for green leaves fair.

HIGH—
Again the Fairy heard her,
And with a smile serene—

FOREST FAIRY—
Adorned her slender branches bare
With shining leaves of green.

BILLY GOAT—
Along came a billy goat
And ate each tender leaf.

LOW—
Again the little evergreen
Was filled with mournful grief.

PINE TREE—Oh, dear me!
HIGH—Said the Pine Tree.

PINE TREE—
A forest dress I lack.
Kind Fairy, hear my final wish:
Please put my needles back.

FOREST FAIRY—
Again the Fairy dressed her
With tiny needles green.

ALL—
And now the little Pine Tree stands
As happy as a queen.

The BIRTHDAY of the FAIRY PRINCESS

Helen W. Robinson

Teacher, First Grade, Katherine Delmar Burke School, San Francisco, California

CHARACTERS

ANNOUNCER
KING
QUEEN
PRINCESS
HERALD
COOK
COOK'S HELPER
ROSE FAIRY
VIOLET FAIRY
BEE
FIREFLY
FRUIT FAIRIES
RAINBOW FAIRIES

AUTHOR'S REMARKS

This play was like Topsy; it "just grew." We had given informative assembly programs on science, on class activities, and so on. This time the First Grade wanted to give a play that was a play, and not a report. So, we had a class discussion, and submitted ideas. I jotted down all the suggestions and then we decided on the most feasible one, which, as the Announcer stated, was Carol's idea.

Carol's idea was much more elaborate than the finished product, and by the time we reduced it to working order and started the "What do you think the Princess would do at such and such a time?" questions, the class was popping with suggestions. The conversation is practically all theirs, but the organization and stage directions were, of course, beyond them.

Painting wings and headdresses was fun. Some of the wing designs were really lovely. Our only stage set besides the necessary properties was a backdrop, left over from a Senior Festival, showing ladybugs and crickets playing musical instruments. This, and a rather crooked moon made by one of the children, were pinned up for the last act, and rated a round of applause.

The Katherine Delmar Burke School in San Francisco is a private day school for girls from the kindergarten through the twelfth grade. The faculty try to stress and develop creativity, as well as maintain a high scholastic standard.

We liked our own play and hope it may inspire other first grades.

ANNOUNCER—We are going to give a play called "The Birthday of the Fairy Princess." Carol thought of the play, and we all helped finish it. Act One is in the palace. (*Goes to the end of the stage.*)

(*All other characters enter, stand in line, and tell who they are. Then they go off stage.*)

(*Enter King and Queen.*)

QUEEN—Tomorrow will be the Princess' birthday, and she is going to be seven years old. Let us have a party for her and invite all the Fairies.

KING—That is a good idea. It is the night of the full moon and will be a fine time for the Fairies to dance. I will call the Herald and have him invite the Fairies. (*Claps hands.*)

HERALD (*enters, bows*)—What is it you wish, Your Majesty?

KING—Tomorrow is the Princess' birthday and she will be seven years old. Go, Herald, through all Fairyland and invite all the Fairies to come to the Fairy Ring tomorrow night at midnight.

HERALD—Yes, Your Majesty. I will invite all the Fairies to come to the Fairy Ring tomorrow night at midnight.

KING—That is right; now go.

(*Herald bows, exits.*)

QUEEN—Now we must see the Royal Cook. The Princess must have the most beautiful birthday cake in all Fairyland.

(*King and Queen exit.*)

ANNOUNCER (*moves table and chair to stage center, puts a large bowl, wooden spoon, three small bowls, and cookbook on table at back of stage*)—Act Two is in the kitchen.

COOK (*enters and paces up and down*)—A birthday cake for the Princess! A birthday cake for the Princess! Here is my best recipe book. (*Sits at table and looks through book.*) No, not that one. No, that one will never do. Oh, here is the very thing—rose-leaf cake with honey-dew frosting! (*Gets large bowl and spoon; looks around, claps hands. Helper enters.*) Go, you lazy boy, and get the Rose Fairy for me.

(*Exit Helper slowly. Cook works at table. Enter Helper and Rose Fairy with basket of large rose petals.*)

ROSE FAIRY—What is it that you wish?

COOK—I am making a birthday cake for the Princess, and I want some rose petals.

ROSE FAIRY—How many rose petals do you want?

COOK—The Princess will be seven years old, so I think seven will be about right.

ROSE FAIRY—Here are seven petals. (*Counts each petal while putting them in the large bowl.*)

COOK—Thank you, Rose Fairy.

ROSE FAIRY—You are welcome. (*Exits.*)

COOK (*to Helper*)—Now I must have some honey dew for frosting. Go quickly and get some from the bees.

(*Exit Helper slowly. Cook works at table. Enter Helper and Bee with honey.*)

BEE—Here is the honey dew for the Princess' birthday cake.

COOK—Thank you, Bee.

(*Bee buzzes around, looks in cake bowl, exits.*)

COOK (*stirs and stirs*)—Now I must let this bake in the sun all day so that it will be done by midnight. (*To Helper.*) Go, lazy one, and bring seven candles for the cake, and be sure to tell the Firefly to be ready to light them. (*Exit Helper. Cook picks up the bowl.*) There, this is mixed, and when it is baked and frosted it should be the most beautiful birthday cake in all Fairyland. (*Exits, carrying bowl.*)

(*Announcer removes bowls, and so forth. Leaves one small table, places three chairs in row behind it. Someone tall pins up the moon and the backdrop.*)

ANNOUNCER—Act Three takes place at the Fairy Ring at midnight.

(*Enter King, Queen, Princess, Herald. King, Queen, and the Princess seat themselves center stage. Herald stands. Enter Rainbow Fairies. They curtsy and then stand left of chairs in a half circle. Enter Flower Fairies, curtsy, stand right of the chairs. Enter Fruit Fairies, curtsy, stand to right. Enter Cook with birthday cake, followed by Helper ceremoniously carrying knife. Both bow and put cake and knife on small table in front of the Princess. Cook and Helper stand right of chairs. Enter Firefly, flits around the cake touching the candles as though lighting them, then stands right. King, Queen, and Princess rise.*)

KING—Welcome, Fairies, to the Fairy Ring, and to the Birthday Party of the Princess.

(*All sing "Happy Birthday."*)

QUEEN—Now, my dear, blow out the candles, and be sure to make a wish.

PRINCESS (*pretends to blow, arms slightly outstretched gracefully to sides, as she leans forward to blow out the candles*)—I made a wish, such a happy one. I wished for fairy jewels for everyone, and I know my wish will come true because I am in the Fairy Ring.

RAINBOW FAIRY (*presents pot of gold to Princess*)—Here is our gift for you, Princess. This is the pot of gold from the end of the rainbow.

PRINCESS—Thank you, Rainbow Fairies. *(Continued on page 80)*

Poor Richard's Kite

Harriett P. Crank

CHARACTERS

NARRATOR
QUAKER CHILDREN
MARY — JOSEPH
SUSAN — PHINEAS
DANNY—A small lame boy.
BENJAMIN FRANKLIN—A man of forty-six years. His dark hair is parted in the center and falls down almost to his shoulders. He wears a long dark coat, a stock, knee breeches, buckled shoes, and a felt hat with a low crown.

SETTING

Time.—June, 1752.

Place.—A field near the city of Philadelphia. At one end of the field is a shed of rough boards. A large box can be seen inside the shed, one side of which is entirely open.

NARRATOR—

In the year 1752--two hundred and one years ago—a very remarkable event took place. Our play is an imaginary picture of what might have happened that day in connection with the event.

Five Quaker children had a picnic in an open field near the city of Philadelphia one June day in that year. Being Quaker children, Mary, Susan, Joseph, Phineas, and Danny wore somber colors and said *thee* instead of *you*. Because they lived over two hundred years ago, they had never heard of George Washington. He was still an obscure young man twenty years of age. But they had heard about one great man of their day. In his middle forties, Benjamin Franklin had made a reputation for himself with his inventions, public services, and his *Poor Richard's Almanac*.

Many years were to elapse before the invention of the steamboat, the cotton gin, the automobile, the airplane, or the electric light as we know it today. Yet, even in 1752, men in America, in England, in France, and elsewhere were stirring with restlessness to know the *why* of things. How does a bird fly? Why does thunder occur after a sharp lightning flash? What is lightning? Benjamin Franklin was one of the most eager to learn the answers to these baffling questions.

On this June day, Mary, Susan, Joseph, Phineas, and little lame Danny were not concerned with Benjamin Franklin or baffling questions. All they knew was that birds did fly, thunder made a big noise, and when lightning came close they should run home.

So now we see them on their picnic—healthy, rosy-cheeked children, all except Danny, who was lame and always had a hard time keeping up with the others.

(*Quaker Children are seated on the ground eating a scanty picnic lunch. Their bread is wrapped in cloth. They drink milk poured from a jug. For dessert they have some strawberries they have picked. A large basket is at one side of the picnic cloth.*)

SUSAN—Please, wilt thee pass the butter, Danny?

DANNY (*passing butter*)—I like to eat out of doors.

JOSEPH—I, too.

PHINEAS—The blessing! We forgot to say the blessing!

MARY—Thou art right.

SUSAN—Let Danny say it.

MARY, SUSAN, AND JOSEPH—Yes. Let Danny say it.

DANNY (*with bowed head*)—Our Lord, we thank Thee for our bread. And for all our blessings. In Jesus' name. Amen.

JOSEPH (*taking almost half a slice of bread at one bite*)—Thy mother makes good bread, Mary.

MARY—But thou art wrong, Joseph.

JOSEPH (*his mouth so full he can hardly speak*)—It is, *too*, good.

PHINEAS—So it is, if the fullness of thy mouth be a measure.

(*All the children laugh except Joseph, who is choking.*)

SUSAN—Mary doesn't mean the bread isn't good. She means her mother didn't make it. She made it herself.

JOSEPH (*amazed*)—Didst thee make it, Mary?

MARY—In truth I did. But I shan't again for fear thee will choke to death.

(*Children laugh.*)

JOSEPH—Did you hear about Danny's going hungry last week?

MARY AND SUSAN—No. Tell us!

(*Lights are dimmed a little.*)

JOSEPH—He came to our house. Mother asked him to take supper with us.

MARY—What did Danny say?

JOSEPH—He said he wasn't hungry.

DANNY—Well, I wasn't—then.

JOSEPH—After a little, Mother brought out a roast chicken. When Danny smelled it, he said he would change his mind and have some.

SUSAN—I would have, too!

JOSEPH—Grandfather said to Danny, "Thee can't lie in my house."

MARY—And didn't Danny get any chicken?

DANNY—No. Not a bite.

MARY—Your grandfather is too strict!

JOSEPH—I think so too.

SUSAN—Poor Danny!

PHINEAS—I have a better story to tell about Danny. Some of us boys were flying kites the other day. We thought Danny couldn't do it because he can't run, but his kite stayed up the longest.

DANNY—Well, thee started it for me, Phineas.

PHINEAS—Yes, but I had to run just a little way.

MARY—What made thy kite stay up so well, Danny?

DANNY—I guess I got the tail just the right length. That's very important.

(*Lights are dimmed a little more.*)

MARY—Isn't it clouding up? It seems dark.

JOSEPH—So it is.

MARY—It looks as if a storm is coming. I'll pick up the things.

(*Lights are dimmed still more. A clap of thunder is heard. A flash of light brightens the stage.*)

JOSEPH—Thunder and lightning! Let's run for home.

MARY—I'm scared.

(*Another crash of thunder off stage. Stage is darkened still more.*)

SUSAN—Let's go. Hurry!

PHINEAS—Lightning hit Mistress Ricker and killed her.

(*Another flash of light brightens the stage for an instant, followed by a crash of thunder.*)

MARY—Let's go.

(*All children, except Danny, who is still sitting down, leave the stage, running.*)

DANNY (*struggling to get to his feet*)—Wait! Wait for me! (*He stumbles over to the lunch basket.*) They forgot about me and the basket. I'm scared too. But I can't run. (*Picks up picnic basket and slowly tugs it over to the shed. He stands in shed opening as light flashes bright again and more thunder is heard, a huge, rolling sound.*) It is coming close. I'm going to hide. (*Crouches under box that is standing on its side.*) I wish I could run fast like the others. (*Another clap of thunder and flash of lightning.*) I wish I were home. (*Benjamin Franklin is seen approaching. He carries a kite.*) Oh, here comes a man. I guess I won't let him know I'm here till I see whether I know him.

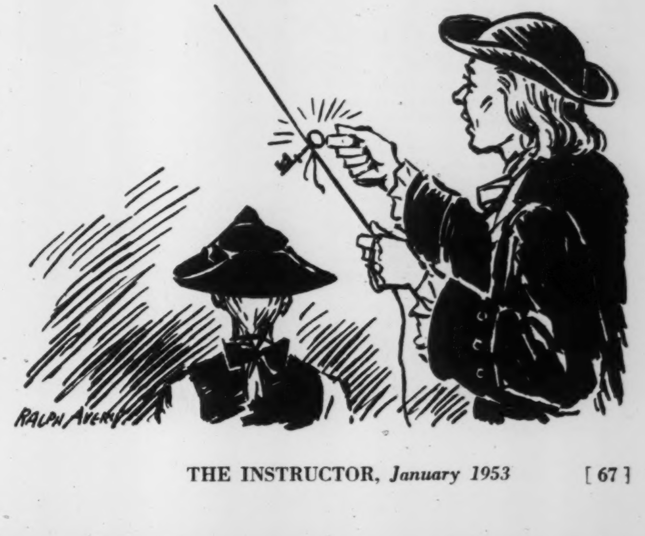
FRANKLIN (*to himself while he walks along*)—Now I believe I have everything. Let's see. Plenty of string. A silk kite with a metal prong on the top. (*He touches a wire attached to top of kite.*) Now, I'll tie this big key on the end of the string. Then a silk ribbon. (*He ties on the key and then the silk ribbon.*) Now, as soon as I raise the kite I'll go over and stand in the shed door, so if it rains the silk ribbon won't get wet. (*Goes to the far edge of the stage away from the shed, holds the kite aloft and begins to run. The kite falls to the ground.*) Something is wrong. And I've got to hurry, too, or the storm will be over. (*He tries, unsuccessfully, to raise the kite again.*)

DANNY (*peeking out*)—It needs a longer tail.

FRANKLIN (*turns in surprise*)—Hello there! Who are you?

DANNY (*timidly*)—Excuse me, sir. My name is Danny. I can't run, so I came here to get away from the storm. The others ran home without me.

FRANKLIN—Well, Danny, it appears to me as though you were guided here (*Continued on page 80*)



in a lighter vein

Ralph Avery

Happy Birthday, Mrs. Wendy!

Solveig Paulson Russell

a skit for girls

CHARACTERS

BABS
PATSY
MARY
JILL
TRUDY
SALLY

PRODUCTION

Scene.—Mrs. Wendy's kitchen. A folding screen in a corner bears a sign *Broom Closet.* A worktable and chairs are centered. Another table stands at one side. Stove and sink can be made from cardboard cartons painted with poster paint.

Properties.—Apron, paper sack, two wrapped packages, and two large cardboard cartons about the same size.

(*Enter Patsy and Babs, who is carrying a big cardboard carton. She puts it on the table.*)

BABS—Come on in, Patsy, while I leave this box. Wasn't it nice of Mom to frost the cake I made before she left for the Women's Club meeting?

PATSY—Yes, your mother always finds time to help you out. She even took time to put the cake in a box. Why don't you put it over there on that other table where it will be out of the way?

BABS (*carries carton to side table*)—That's a good idea. It will be safe here until I get back.

PATSY—I wish I could stay for the party but I've got to be home with that pattern for Aunt Sarah in half an hour.

BABS—Come on, I'll show you where Mrs. Walker lives. She said your aunt could take the pattern.

(*Both girls exit.*)

(*Enter Mary and Jill. Mary carries a small paper sack.*)

JILL—I think it was a wonderful idea you had about this party to welcome Mrs. Wendy home, Mary. How did you find out it was her birthday? And how did you know she'd be coming home today?

MARY—Oh, I read her birthday date in a book she loaned me and she sent Mom a card saying she'd be coming back today. She wanted Mother to open up the house. That's how we got in. Then I thought it would be fun for us neighborhood girls to have a little birthday party for her.

JILL—That was nice of Babs to promise to make a cake.

MARY—Yes. I hope she got it done all right. Of course I didn't say anything about presents because there wasn't much time to plan, but I've almost finished an apron for her and it can be from all of us. I have it in this sack. (*She takes out apron and sews as she talks.*) I can finish it with just a few more stitches. I thought I'd surprise the others, so don't say a word about it.

(*Sounds of voices off stage.*)

JILL—I hear somebody coming.

MARY—Oh, dear, where can I put this? (*She hastily lifts lid of carton and thrusts apron inside.*)

TRUDY (*enters, holding a small package behind her*)—Hi, Mary and Jill! I didn't know you were here.

MARY—We just came in to see that everything was in order.

JILL—It's too early for the party. Mrs. Wendy isn't expected for half an hour.

TRUDY—Oh, fine! Come on and try my new sled then.

MARY (*hesitatingly looks at box and at Jill*)—Well, all right.

TRUDY—You girls go on out. I'll be with you in just a second. (*Exit Mary and Jill. Trudy looks about, then lifts lid of box and puts package inside.*) I'll just leave this here. It is only a little vase, but I thought Mrs. Wendy ought to have something for her birthday. I'll say it's from all of us. No need for the other girls to know about it ahead of time. They'd think they had to buy her something. (*Exits.*)

SALLY (*enters carrying wrapped box of candy*)—Well, I'm glad I could slip in here alone and hide this. No

(*Continued on page 78*)

The Wish Machine

Ethel T. Schoneman

a skit for boys

CHARACTERS

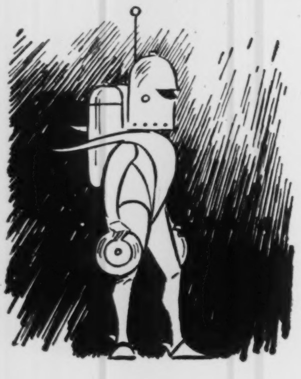
TOM
BOB
RUSTY
GORDON
DICK
HARRY
BILL
MIKE
JACK
TED
JIM
SPACY—A creature from outer space.
TOM'S DOUBLE
BOB'S DOUBLE
DICK'S DOUBLE
BILL'S DOUBLE
MIKE'S DOUBLE
JACK'S DOUBLE
TED'S DOUBLE
THE BULL—Two boys and a blanket.

PRODUCTION

The Wish Machine sits alone at upstage center. It is "fearfully and wonderfully made" of anything a group of boys can get their hands on, having plenty of buttons, knobs, wheels, and various other mechanical and mysterious controls on the outside, and being large enough to hold two boys at a time. Also it must have a rear exit leading off stage. All Doubles wait outside this exit and as each boy comes into it from right, his "wish" goes into the machine and out left. The walls of the machine must be held together by a wire or cord that can be released from one key spot when the time comes for it to collapse.

Great freedom is possible as to props, costumes, and even characters—cutting out or adding as many as seems to be advisable. No curtain is necessary.

Space Man can be as fantastic as you please. If no ideas come to mind, slip a grain sack over the head and belt it in at waist-elbow level, making a huge head directly over legs and leaving only short arms. Boxing-glove hands, swim-fin feet, and weird one-eye painted features would just about do the trick.



(*Boys rush on stage.*)

TOM—It doesn't look like a helicopter! What is it?

BOB—I don't know. Funny, isn't it? Boy, oh, boy! Did you see it land?

RUSTY—It sure was fast. Look! Somebody's getting out of it.

(*Gordon and Spacy step out of the machine right.*)

GORDON—Hi, fellows! Here I am on earth again and does it feel good!

TOM—Where have you been?

GORDON—In space and on other planets. This is a space man. I'd introduce you but he doesn't hear or see as you do. He just gets a certain kind of vibration.

RUSTY (*pointing to machine*)—What's that thing?

TOM—How does it fly? Is it gas, jet, atomic, or what?

GORDON—Oh, it's none of those things. It's a Wish Machine.

BOB—What do you mean, a Wish Machine? Can you make it work?

GORDON—Not alone. It takes two people to do that—somebody to make a wish, and Spacy, here.

TOM—Do you mean you can go anywhere in that?

GORDON—Sure. And that's not all. It'll make any wish come true—wishes to be something or have something will happen as well as wishes to go some place.

BOB—Oh, boy! I'd like to have all the candy I want once!

GORDON—Want to try it?

BOB—Is it safe?

GORDON—I've been everywhere in it and it didn't hurt me.

BOB—Well, if you say it's all right. What do I do?

GORDON—Say your wish, get inside, and keep on wishing it.

BOB—I wish to have all the candy I can hold.

(*He steps in. Gordon buzzes a message to Spacy by releasing spring of a wind-up toy or some such device. Spacy manipulates gadgets on the Wish Machine. In a few moments Bob's Double steps out left. He is stuffed out very fat and carries bags and bars of candy. He has sticky fingers.*)

BOYS—It works! It works!

RUSTY—Whillikers! Can you beat that! I'm going to try it, and this will be a real test. I want to go to the middle of New York City. (*He goes into the machine and doesn't come out.*)

GORDON (*looks in*)—He's gone. I guess he's in New York all right.

DICK—Crimanently, that's great! Leave me at it. I want a million dollars! (*He comes out in top hat, and so on, with one arm full of money or bags and the other full of account books.*)

HARRY—That looks like a million dollars all right, but what are the books?

(*Continued on page 81*)

Girls and Boys Section

HIDDEN PLAYMATES

Edna Staples

Sammy can't find his playmates. They are hiding in these sentences. Can you find them for him?

1. Do not mar your new desk.
2. The little boy is patting his dog on the head.
3. He wanted nails to drive.
4. I came home early.
5. She went to my house.
6. He stopped the car long enough to eat.
7. I wanted a chocolate soda, not ice cream.
8. He was a loyal ice man.
9. The traces of jam escaped her notice.
10. Always tell the truth.

TWO-LETTERED PUZZLES

Bertha R. Hudelson

To make a short cold-weather word
And one that rhymes with *spicy*,
Choose from our long alphabet
These two letters: - -.

To make a pretty girl's nice name
And one that rhymes with Helen,
Choose from our long alphabet
These two letters: - -!

WHO GETS THE JOB?

A. M. Pierson

If Mother Goose were running an employment agency, whom would she hire for the following jobs?

1. High jumper
2. Circus fat lady
3. Sailor
4. A string trio
5. A harvest hand
6. Water carriers

SOMETHING TO WATCH

Gertrude McDaniel

If you have some bright red ink
You can make a white flower pink.

In a glass you pour some ink;
Watch the thirsty flower drink.

The liquid climbs up to its head—
And pretty soon the flower is red!

CIRCLE BALL KEEP AWAY

Betty Etherton

All the players form a circle. One child, chosen as "it," is in the center with the ball. "It" throws the ball to a person calling that person's name. The two people standing next to the person called try to keep it away from the one to whom it was thrown. "It" must stay in the center until someone he calls catches the ball.

BLOWING BUBBLES

Margaret O. Hyde

This mixture for blowing bubbles is better than plain soapy water.

1 quart soapy water
1 teaspoon sugar
4 tablespoons olive oil or glycerine

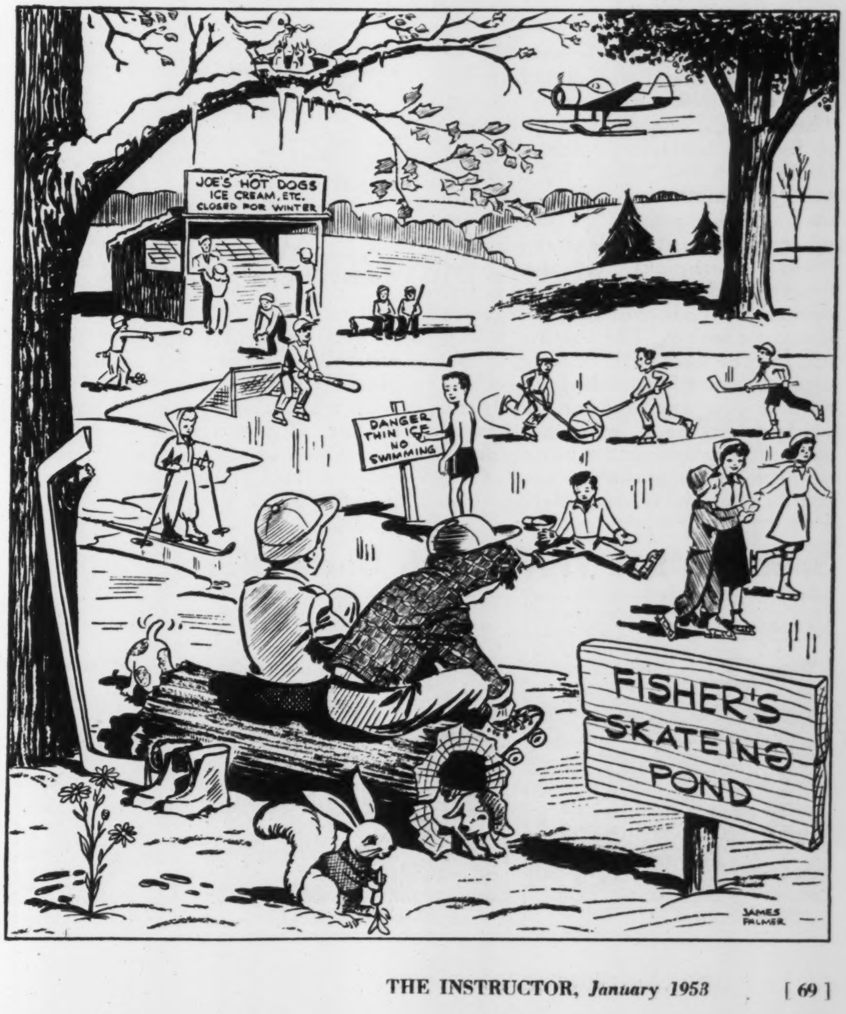
For a bubble pipe snip the end of a soda straw about ½″ deep in four places. Bend the sections back and blow through the opposite end to form bubbles at the cut end.

Answers to puzzles, riddles, and quizzes are on last page of "Girls and Boys."

Find What Is Wrong

in This Ice-Skating Scene

There are at least twenty things wrong in this picture. Can you find them all?



SCOUTING FOR WORDS

Hazel Cederborg

This game will show how quick you are at thinking of words. Write the letters of the alphabet on small cards, one letter on each card and three or four cards for each letter. You may want to leave out the letters Q, X, and Z. Shuffle the cards and then place them face downward. Decide upon a category you wish to use. Birds, flowers, trees, animals, cities, kinds of food, makes of automobiles, states, rivers, and boys' and girls' names are all good subjects.

When everyone is ready to play, turn over the first card so that everyone can see it. The first person who can give a bird's name (if that is the chosen category) beginning with the letter turned up, gets the card. If no one can give an answer in ten seconds, the card goes to the bottom of the pile. When all the cards have been given out, the person having the most cards in his possession is the winner.

The Riddle Box

What is the coldest place in a theater?

◆

What is more wonderful than a horse that can count?

◆

What is the best way to keep skunks from smelling?

◆

Who is the man who always finds things dull?

◆

What bird are we reminded of every time we take a drink of milk?

◆

Here is something precious
That I'm giving you;
But the funny thing about it
Is that I must keep it, too.
What is it?

◆

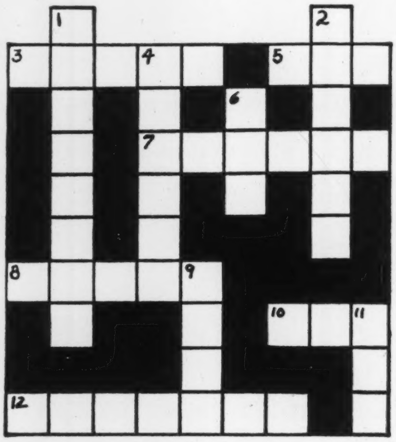
When is an eye not an eye?

NUMBER CROSSWORD PUZZLE

Lois Snelling

Work the problems below. Then write out the number that is the answer and fill in the puzzle.

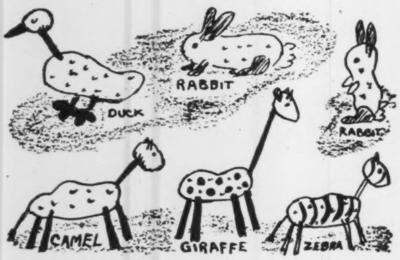
ACROSS	DOWN
3. 4 × 10 =	1. 7 + 7 =
5. 9 — 3 =	2. 9 × 10 =
7. 6 + 5 =	4. 8 + 4 =
8. 9 — 2 =	6. 20 ÷ 2 =
10. 4 ÷ 2 =	9. 3 × 3 =
12. 2 × 8 =	11. 5 — 4 =


1
2
3
4
5
6
7
8
9
10
11
12

Make a Zoo from Peanuts

Jesse M. Araneta

The next time you have a bag of peanuts in the shells, pick out the ones that look like animal bodies. These nuts, together with toothpicks and modeling clay, can be made into a zoo. With a big darning needle, punch holes through the shell of the peanut at the places where you want the legs and necks. Break toothpicks to the right lengths and push them in the holes. Be sure that all four of the legs are the same length. The toothpick you use for the neck will be long, medium, or short, depending upon the animal you are making. A giraffe needs a long neck, while a dog will need a short one, and a bunny needs no neck at all. Make the head, feet, ears, and so on, from modeling clay.


DUCK
RABBIT
RABBIT
CAMEL
GIRAFFE
ZEBRA

If you want to keep your peanut animals, use the kind of clay that gets hard. Then paint your animals with water colors, tempera paint, or shellac. If you are not sure about the shapes of some animals, look in your animal picture book or in an encyclopedia.

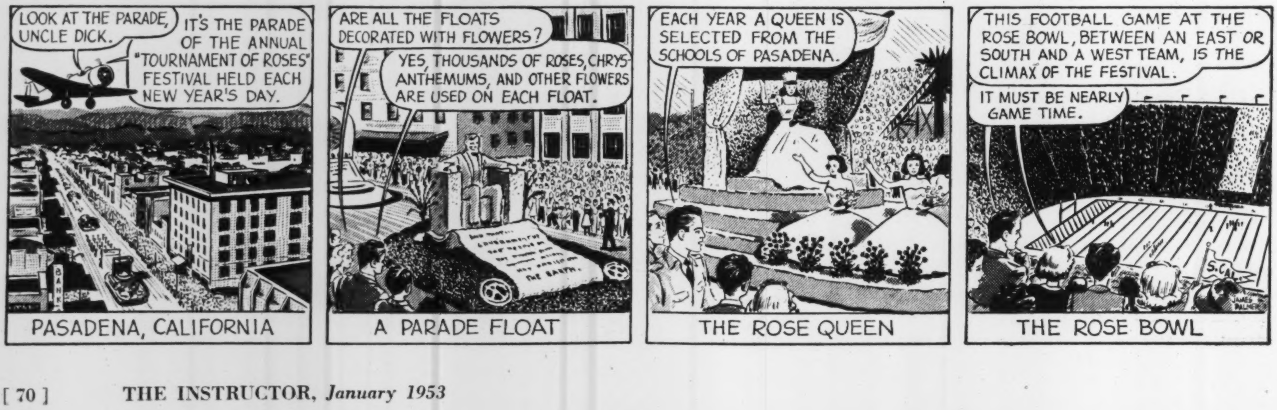
A TREASURE HUNT

Claire Hoffman

Do this at your next party. Hide forks, spoons, small pitchers, measuring cups, scissors, pencils, books, and pliers. When anyone finds an article, he stops looking. Tell each person's career according to the article he found.

fork—farmer
spoon—nurse or doctor
pitcher—baseball player
measuring cup—baker
scissors—seamstress or tailor
pencil—author
book—librarian or teacher
pliers—plumber

Sam and Sue Travel with Uncle Dick

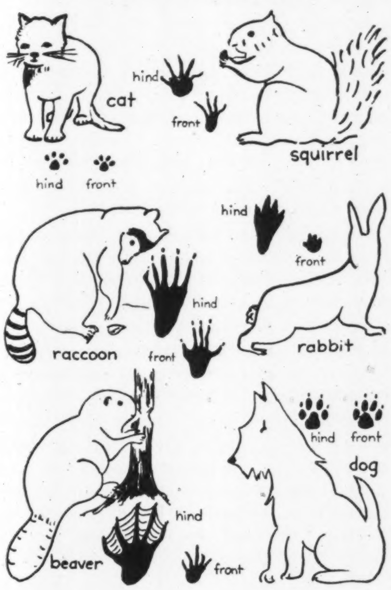

LOOK AT THE PARADE, UNCLE DICK.
IT'S THE PARADE OF THE ANNUAL "TOURNAMENT OF ROSES" FESTIVAL HELD EACH NEW YEAR'S DAY.
ARE ALL THE FLOATS DECORATED WITH FLOWERS?
YES, THOUSANDS OF ROSES, CHRYSANTHEMUMS, AND OTHER FLOWERS ARE USED ON EACH FLOAT.
EACH YEAR A QUEEN IS SELECTED FROM THE SCHOOLS OF PASADENA.
THIS FOOTBALL GAME AT THE ROSE BOWL, BETWEEN AN EAST OR SOUTH AND A WEST TEAM, IS THE CLIMAX OF THE FESTIVAL.
IT MUST BE NEARLY GAME TIME.

PASADENA, CALIFORNIA
A PARADE FLOAT
THE ROSE QUEEN
THE ROSE BOWL

Science for Fun

Gladys Liljenberg

ANIMAL TRACKS



Big-game hunters study animal tracks but you don't have to be a big-game hunter to have fun finding animal tracks. You can see tracks when the ground is wet and soft or covered with snow. Do people make tracks as well as animals? Of course they do. We call them footprints. Step into soft mud or snow. What do you see?

When you are studying animal tracks you must remember that they are of different sizes and that no two tracks are alike. Size is the first thing to look for in tracking animals. By the size and the space between the tracks you can guess how large the animal is even if you do not see it. Your tracks are much bigger than a rabbit's but a rabbit's tracks are bigger than those of a field mouse. Most animals have four feet so you will see a group of four tracks. If you look carefully you will see these groups repeated.

These are some of your animal friends and their tracks. Take the pictures with you when you go out of doors tracking animals.

You can find a story in animal tracks if you watch carefully for these things:

1. When the tracks are far apart the animal is running.
2. When the tracks are close together the animal is walking.
3. When the tracks are very close together, he is looking for food.

Some animals make clear tracks so they are easy to follow. But other animals like the cat make tracks that look like round holes in a straight line in the snow and you cannot tell in which direction they go.

It is fun to make casts of animal tracks with plaster of paris so you can keep them. Take a small can of plaster of paris and some water with you on your hike. When you see a track you want, add water to the plaster. Use half water and half plaster and mix well. Then carefully pour the plaster into the track from the side. Wait until the plaster has set. Then dig around it and take it home. Wash the mud off the cast of the track and put the name of the animal on it. You will enjoy making a collection of different tracks for your science museum.

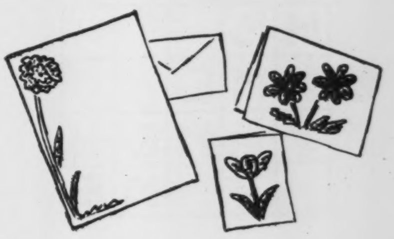
YOUR OWN RUBBER STAMP

Gene Wright

A rubber stamp with your initials will keep you from losing your belongings, for each will be plainly marked. Get a square art gum eraser. Cut your initials backward on one side of the eraser. Get an inked pad and you are ready to mark your belongings.

SPONGE FLOWERS

Mabel C. Olson



It is fun to make greetings cards and thank-you notes with colored sponges.

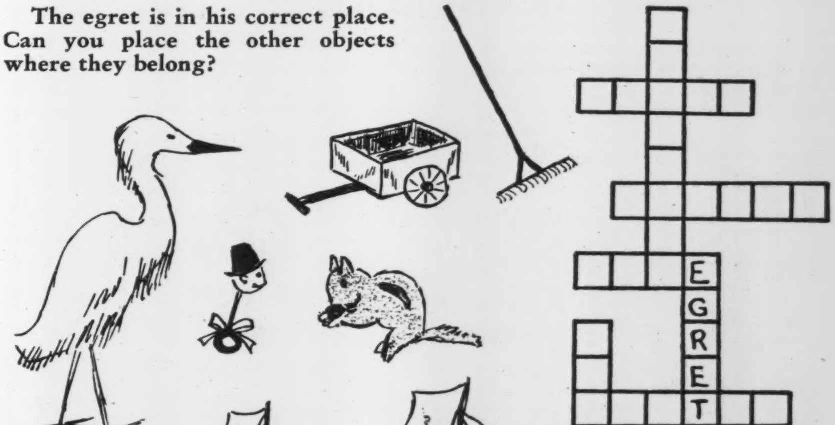
You will need sponges in three colors: two flower colors, such as pink, blue, and yellow; and green for the leaves. Cut off thin slices and shape to make petals and leaves. Each flower may have four or five petals; two leaves are enough for each. The stems of the flowers may cross or just touch at the bottom. Make stems with crayon if you like. Lay the cut pieces in the upper left corner of your paper in the design you want.

Now you are ready to glue. Protect the table on which you work with newspapers. Use tweezers to pull a petal from the design without disturbing the other parts. Spread a thin layer of glue on the petal and then lay it back in place. Use a clean white cloth to remove any glue that spreads past the edges. Set the card aside to dry. Letter your greeting or write an original verse with crayons, using the same colors as the flowers.

Fit-the-Word Puzzle

Frances Morris

The egret is in his correct place. Can you place the other objects where they belong?



FUN WITH WORDS

Sheila Bane

M	E			
	M	E		
		M	E	
			M	E

1. Darns
2. A small fish
3. An animal with a hump
4. A goblin

THREAD THE NEEDLE

June A. Stephenson

Here is a good trick for you to have at your next party. Give each person a chance to try to perform it. The player must sit on a gallon glass jug placed on its side on the floor. Then he places one foot on the toe of the other foot, which is held out straight in front of him. When he once gets in this position, the player must then try to thread a needle in a given length of time.

JUMBLED TREES

Marguerite Lodge

Can you rearrange the letters properly to make the names of trees?

1. recda
2. rppalo
3. plape
4. ako
5. eipn
6. rif
7. gif

FILL IN THE SPACES

Laura Arlon

A pen will not write if it does not have ink.

You can't make a chain without a - - - -.

There would be no honey if there were no bees.

You can't open locks without the - - - -.

You could not breathe if you did not have lungs.

What good would a ladder be without - - - - -.

You couldn't do this puzzle if you didn't have a brain.

The whole earth would dry up without any - - - -.

A clock would be useless if it did not keep time.

Your answers are wrong if they do not - - - - -.

Notes from *Aunt Grace*

Dear Girls and Boys,

Agnes is sitting by the radiator toasting her toes. We have just returned from the bank. Since this is January, guess what we have been doing at the bank? No, not paying our Christmas bills but depositing our piggy-bank money. Since January is thrift month, we have put our piggy-bank money in the big bank downtown. Agnes counted her pennies before we left the house. She had 532. How many dollars is that?

Mr. Barker, the bank president, helped Agnes empty our two banks. He broke the seals carefully so that we can use them again this year. Then Mr. Barker patted Agnes on the head and said that she was a good girl. I also told him that many of my nieces and nephews were good girls and boys, too, since they kept piggy banks and regularly deposited money. Mr. Barker said that he would like to meet them all. I told him that it would keep him busy saying "Hello" and shaking hands for a long time.

So you see he really likes thrifty girls and boys as well as adults.

Affectionately,

Aunt Grace

Dear Aunt Grace,

I am sending you a poem about our kitten.

Our black kitten climbed the
stairway,
Like my fingers climb the
keys:
C, d, e, f, g, a, b, c
As pretty as you please.

Lucy P. Kincaid, *Kentucky*

Both of us enjoyed your poem very much, Lucy.

A kitten friend is best of all
To everyone both big and small.

We're very, very sorry to hear that Shirley Haynes, from School 43 in Buffalo, died. Shirley was Bank Chairman of the Good Citizenship Club. A letter and clipping were sent by Joyce Schenk.

We welcome, but cannot acknowledge, contributions for this department. Two dollars or more is paid for each item used except riddles and jokes, for which one dollar each is paid. Manuscripts (except seasonal) not heard from in six months should be considered rejected. Those with stamped envelopes will be returned. Address: Girls and Boys, *The Instructor*, Dansville, N.Y.

Time to Smile

Mother: Jimmy, why do you walk like that? Do your feet hurt?

Jimmy: No, but my shoes do.

Teacher (after telling her class about the rhinoceros family): Who can name some things that are dangerous to get near and have horns?

Bill: Automobiles.

ANSWERS TO QUIZZES

Hidden Playmates—

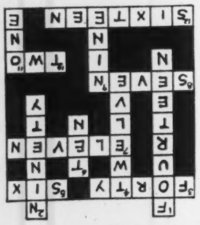
1. Mary
2. Pat
3. Ted or Edna
4. Earl
5. Tom
6. Carl
7. Dan
8. Alice
9. James
10. Ruth

Two-Lettered Puzzles—I C; L N

Who Gets the Job?—

1. The cow that jumped over the moon
2. Jack Spratt's wife
3. Bobby Shafto
4. Old King Cole's fiddlers three
5. Peter Piper
6. Jack and Jill

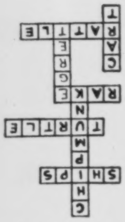
Number Crossword Puzzle—



The Riddle Box—Z row (zero), a spelling bee, cut off their noses, scissors-grinder, swallow, my word, when peeling an onion makes it water.

Find What Is Wrong—flowers growing, rabbit with squirrel's tail and jacket, dog going in and out of log, boots do not match, boy with hat over hooded jacket putting on roller skate, hockey stick with two ends, girl with one black shoe and one white shoe has one ski and one skate, sign on stand says, "Closed for winter," nest in tree has young birds, leaves on the tree, one pontoon and one ski on airplane, goal keeper has baseball bat, players using basketball, boy in bathing suit, boy has one mitten and one glove, one short and one long pant leg on boy, "skating" spelled wrong and G is backwards.

Fit-the-Word Puzzle—



Fun with Words—

M	E	N	D	S
S	M	E	L	T
C	A	M	E	L
G	N	O	M	E

Jumbled Trees—

1. cedar
2. poplar
3. apple
4. oak
5. pine
6. fir
7. fig

Fill in the Spaces—link, keys, rungs, rain, rhyme

DAY BY DAY FOR JANUARY . . . *Esma Hackett's Daily Suggestions to Help You in Your Classroom*

5. The arrival of January—a whole month uninterrupted by a single holiday—causes many a teacher to rejoice. Now at last some real teaching can be done! In preparation for the days ahead, better skim your courses of study, noting the areas in which you feel that some review is needed before any new material is presented to the class.

6. Why not guide the children in a little stocktaking, too, and recheck the standards that were set up earlier in the year for both independent and group work periods? If some changes are needed in the light of recent experience, a resolution or two can be made by the class which will bring about the desired changes.

7. This is one of the best months for carrying on science activities relating to winds, temperature, and weather. Older pupils like checking and keeping records relating to weather maps and reports, barometers, and thermometers. Experiments which teach simple facts about cold and hot air, and the evaporation, condensation, and expansion of water when frozen will also be of interest.

8. If your class is to study the Lapps or the Eskimos, or is to learn about Canada, Sweden, Norway, Switzerland, or any other country that has a good deal of ice and snow, now is a good time to launch the activity.

9. More and more time will be spent in the play center if you teach in a geographical area where cold, stormy weather sends the children into the warm classroom from the playground for longer periods before the opening of school. If possible, add some new material to the center which can be taken to individual desks and enjoyed.

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12. Now for a word about books. Followers of Carolyn Haywood will be delighted to know about her latest, The Mixed-Up Twins. A new Little Golden Book, All Aboard, by Marion Cogner, makes the story of a little girl's travel on a modern train seem like magic. Stories from Mary Poppins, selected and abridged by P. L. Travers, are now published in the form of a big picture book. The book, A Garden We Planted Together, put out by the United Nations Department of Public Information, is also worthy of your attention.

13. Before it is time to requisition text and library books for the coming school year, try to get acquainted with the newest and best in the field. If possible, obtain the latest catalogue of children's books from a near-by bookshop or borrow one from the children's librarian in your local library. As you look over the reviews, make notes of titles which seem especially suited to the age and interests of your class.

14. While you are still at the library, why not look over a book or two of games and list a few new ones suitable for use during indoor recess periods this month and next? Then you will be ready to dispel the gloom which usually appears with the announcement, "No outdoor recess."

15. You might also check the library poetry anthologies for poems that are especially suitable for use with the children this month. It is nice to be able to greet a fresh snowfall with a poem about snowflakes and to read about warm mittens and skating when the poems will be most appreciated.

16. When presenting a poem to the class for the first time, make your introduction brief but challenging. And do read in a natural tone of voice, for children are quick to recognize an artificial stilted tone and will react to it, rather than to the poem itself.

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19. If your pupils are in the habit of making posters to emphasize thrift, perhaps they would like to make a big frieze depicting the most exciting events in Benjamin Franklin's life. If the group prefers, a short "radio" or "television" skit could be prepared and presented. A "mouse" in the role of master of ceremonies would lend a novel touch while scenes from the story told by the mouse in Ben and Me (an amusing book by Robert Lawson) are enacted.

20. Give your pupils some practical assistance as they prepare to write short stories relating to thrift, by naming a few topics from which entertaining tales could be developed. These might include: a piggy bank telling about his problems in trying to save, the adventures of a dime that longed to see a bank, and a squirrel that nearly came to grief when he forgot to be thrifty.

21. No matter how crowded your school day may be, remember that it is necessary to take time at frequent intervals to carry on discussions relating to good citizenship and safety.

22. Training children to observe common courtesy and fair play pays immediate dividends to the teacher. A classroom in which the pupils are thoughtful of one another's rights and privileges will have a good climate, and but few disciplinary measures will be needed.

23. Children of all ages will enjoy adding to a collection of big buttons. They will use them in a variety of ways—making designs, and counting and handling them as they compare and contrast the various types. (Be sure that all the buttons are large if little children are to use them.)

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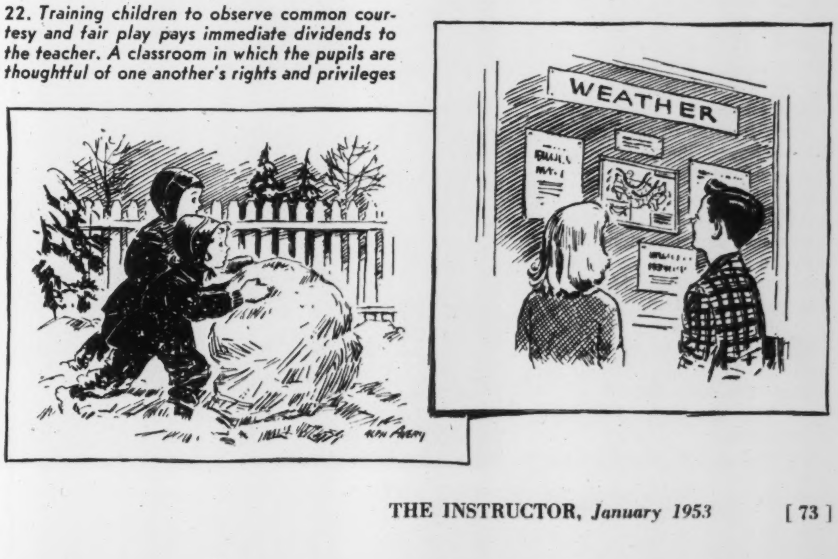
26. Make your writing practice periods doubly functional by including groups of words that are related to the science, social-studies, and language activities being carried on by the class. Give the children an opportunity to help select the words which are to be used.

27. Are you on the lookout for the new issues of the market magazines as they appear in your grocery chain stores each month? The covers on these inexpensive publications are fine sources from which to add to your collection of pictures.

28. If you are fortunate enough to be near a novelty mill, obtain a big box or bag of discards for use at school. The odd-shaped wooden objects fascinate young children who love to use them for building in combination with small wooden blocks. Older children get all sorts of ideas for constructing things from them.

29. As only one experience will prove, it is never wise to attempt to present a new song to your class until you are perfectly familiar with the words and music yourself. If you are not sufficiently well prepared to look at the children as you sing, it is not half so easy to capture and hold their attention and interest.

30. No matter what type of individual help you are giving to the members of your class, be sure that it is carried on in such a way that it will not destroy self-confidence.



When Older Children Study Alaska - - -

a report on a sixth-grade unit by Margaret Houghtaling

MY SIXTH grade was completing their study of Western Frontiers. As if to sum it all up, one pupil made the statement that our western expansion had reached its limit—that we were bumping into the ocean right now. One dissenting voice said, "What about Alaska? That's a frontier." Everyone agreed that Alaska was certainly a frontier, and before the class was over, we had a real basis for a unit on Alaska.

The pupils in my class had previously been in two different sections. Part of them had had a unit on Eskimos in the third grade. The other group had had no formal study of Alaska except as they had met it in the type regions in fourth grade. But here was a real reason for developing such a unit—these children were interested in frontiers, and Alaska was a very important one. (I mention all this because some other teacher may find it profitable to steer her group into a study of Alaska after a unit on Western Expansion.)

Developing the Unit

A committee to serve as the planning group for this unit was posted on the bulletin board. That night I did some research, listing the major points that I would emphasize in the study.

At a meeting of the committee before school the next morning, I found that they had also done some thinking. I must confess that their thinking had been far more pertinent than mine. I had decided not to read my list unless the discussion demanded it. My list followed these lines.

1. Early history of Alaska.
2. The purchase of the territory in 1867 and why it was called "Seward's Folly."
3. Size and physical features.
4. Climate.
5. Population; racial groups.
6. Mineral and agricultural products.
7. Government.
8. Cultural opportunities.
9. The aurora borealis.

Now compare it with the list developed by the committee.

1. How many people live in Alaska now and how many people could make a good living in Alaska?
2. How do Alaskans travel? Will jet-propelled planes and other speedy aircraft revolutionize Alaska?
3. What is the climate of Alaska? If we could harness atomic energy could the growing season and the intense cold of winter be changed on a large enough scale to make it profitable?
4. What does Alaska mean to us in defense? Being so near to Russia, is it a liability or an asset? Will Alaska be important for peacetime aviation if planes use the North Pole route?
5. Why isn't Alaska a state? Should it be? Should we sell Alaska to Canada? Should Alaska be allowed to decide?
6. Should our government encourage homesteading in Alaska? What does it do now?

There was our unit! When the meeting was over, I tore up my list. One thing was certain—either my children were 'way ahead of me or I had been temporarily "off the beam" when I did my thinking. (I'm sharing this experience with other teachers because the same thing may happen to you. Most of the time my teaching is really better but occasionally I have a flash back to teaching the way I was taught.)

Carrying Out the Unit

The committee had the list of questions duplicated, and presented it to the class. Now there were two ways in which they could proceed. The group could be divided into committees, each committee taking a question. Or, we could continue to work as a class. At first committees were selected but they were soon disbanded. Every discussion topic sounded so interesting that nearly everyone wanted to be on all the committees.

We finally agreed to introduce each topic with a brief discussion period followed by individual assignments and a research period. There would be discussion periods as they were needed. Individual chairmen, who did some research in advance, were chosen for each topic.

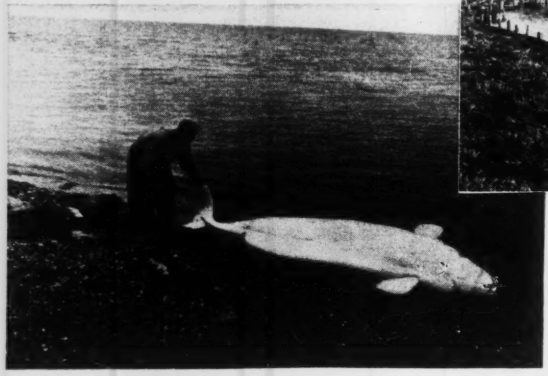
High Lights of the Study

1. Population study. The children were surprised to find that there are more black bears in Alaska than people. From facts gathered about gold mining, they decided that population increases would have to be in agriculture, lumbering, or other types of mining. The government bulletins on homesteading sounded very attractive and everyone was ready to pack up and go, but a serious discussion on increasing population too quickly, convinced them that a more gradual homesteading policy was best. Charts and graphs explaining the government program for veteran homesteading were made, with the eventual conclusion that Alaska could easily assimilate 200 families a year.

2. Airplane travel. The discussion on jet propulsion seemed to turn into a campaign for more helicopters, once research had established that jet power would be impractical. Then the matter of government-subsidized helicopters was strongly debated. After all, argued one group, they would stimulate trade. But the final decision was that government subsidies in Alaska were not desirable. My children didn't even approve of more liberal credit for struggling homesteaders. (One social-minded youngster, however, insisted that the other children would change their minds if they were homesteading.)

3. Atomic energy and Alaska. The chairman of the planning group was

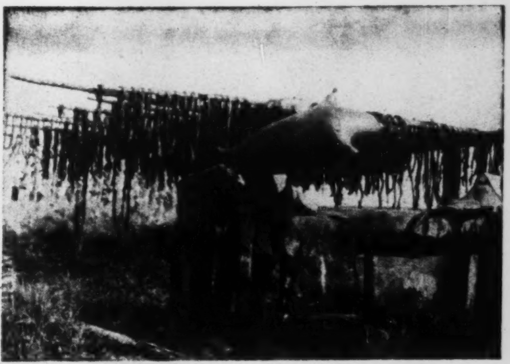
(Continued on page 80)



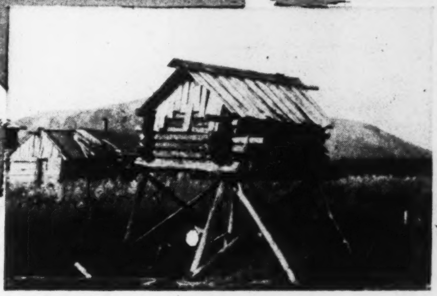
This white whale, about twelve feet long, has just been brought in. The seal skins, above, are stretched out and pegged down for drying. Later they will be made into mukluks (Eskimo boots), parkas, and other clothing.

In the summertime, ESKIMOS

. . . prepare food



THERE'S no corner grocery in Eskimo-land, so each family stores its own winter supplies. Seal and whale meat and fish are dried on racks in the sun. The two boys in the foreground are holding an inflated seal's stomach which has been cleaned and dried. It will be filled with seal or whale oil, which is burned in lamps for light.



AFTER the meat has been dried thoroughly, it is stored near the family hut in a tiny building on stilts. There it is out of the reach of huskies and other animals.

Pictures for this and the opposite page were supplied by IDA B. ALSETH.

. . . make, mend

ABOVE we observe Abraham Lincoln of Kotzebue, who is drilling holes in an ivory cribbage board he is making.

ALL day long the net mender sits on the ground fixing the net for the next fishing trip. She wears a dress over her parka, and beaded mukluks (boots made of sealskin).

THIS Eskimo woman is making dolls to sell. To make the sewing easier, she chews the leather. She is sitting on a caribou rug. Do you know what a caribou is?

. . . and play

WHEN the weather is warm, the children like to play games out-of-doors. The grownups, above, dance to a rhythm tapped out on animal skins stretched over hoops by the players. Each dancer acts out the story of the song in his own way.

TEACHERS' Help One Another CLUB

ARTICLES for this department should not exceed 300 words. We prefer them typed, double-spaced, each on a separate 8½" x 11" sheet. Put your name and address on each sheet and on every photograph or sample. Address: Teachers' Help-One-Another Club, THE INSTRUCTOR, Dansville, N.Y.

Articles cannot be acknowledged or returned, but if an item is not heard from in six months it may be considered rejected.

We will pay two dollars upon publication for each article used and an additional dollar for a photograph or a drawing.

Keep your contributions coming!

NUMBER VERSE

Bertha L. Betensley

THIS verse may be taught to the first-graders by rote, and then one or two verses each day may be written on the blackboard. Point out the difference between the numerals and written numbers.

1 and 1 make 2.
One little cat,
One little dog,
I like them both, don't you?

2 and 2 make 4.
Two lemon drops,
Two lollipops,
We buy them at the store.

3 and 3 make 6.
I tap, tap, tap,
I clap, clap, clap,
It's easy to do tricks.

4 and 4 make 8.
Four little planes,
Four shiny trains,
I line them all up straight.

5 and 5 make 10.
Five yellow chicks,
Five speckled chicks,
All run to Mother Hen.

SAFETY PLAY

Lula Walker

THE children's love of play may be put to use in dramatizing safety rules. Suppose the teacher asks, "What would you do if your clothing caught fire?" She may hear such answers as, "I'd run to the bathroom for water," or "I'd telephone the fire department."

This is a good chance to teach the right procedure by giving a child a blanket and letting him smother the imaginary flames. Remind the children that if no blanket were available, the fire could be put out by rolling on the floor. Put newspapers on the floor and let several children act out your directions. You can easily demonstrate that shutting off air stops a fire. Put a piece of crumpled paper in a pan and light it. As it blazes up, quickly clap a cover over it.

The toy telephone offers a good opportunity for children to practice reporting fires, illness, and accidents to the proper authorities. While the teacher should never overemphasize this type of play, she will find it a vivid way to present safety measures, and the children will always suggest new and novel ideas for its use.

OUR MUSIC DIARY

Isabelle Anthony

WE HAVE a committee of five children (changed at regular intervals) who make a note of every music activity which takes place in a day. At the end of each week they meet and compile their notes. These are copied on notebook paper and entered in a booklet which hangs on the wall. This information is valuable for review purposes, and for a summary at the end of the year to be passed on for the continuity of the music program in the school.

DICTATION FUN

Claire Hoffman

DIVIDE the class into four or five teams and dictate a sentence. The first member of each team goes to the blackboard and writes the dictation until he makes an error. Then the second corrects the mistake and continues writing. Next, the third does the same, provided the sentence has not been completed correctly. The first team to finish the sentence correctly scores a point. Dictate a second sentence and the next child in line in each team starts writing. Proceed as with first sentence. The team with highest number of points wins the game.

A NUMBER GAME

Marie Sorensen

FOR a game stressing number combinations, seat the children in a circle, place a bottle in the center of the ring, and place number combinations in a circle around the bottle. One child spins the bottle. When it stops, the smaller end points to or near one of the combinations, to which the child gives the answer. If correct, he may have a second turn and a third turn. Then he chooses the next caller. If he misses before having a third turn, the teacher chooses the caller. This game has been very popular with my pupils.

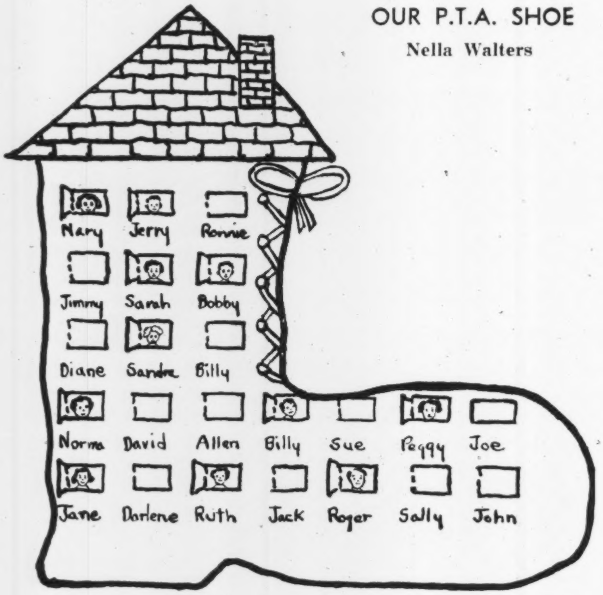
SILHOUETTE USES

Helen Hardt

THE thirty pupils in my fourth grade were helped to realize the individual differences that exist in a class of this size by a very simple activity. The children worked in groups of two, making silhouettes of each other. After the silhouettes were completed, we talked about the distinctive features in the profiles of each person. We then carried this discussion on into the differences that exist scholastically and socially, and what we could do to help us to work and play together more effectively. After our discussion, the silhouettes were hung in the hall with the question, "Do You Know Us?" and a key to the numbered silhouettes. A great deal of interest in our display was shown by the other pupils of the school, which greatly pleased my class.

OUR P.T.A. SHOE

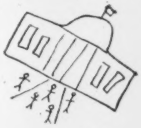
Nella Walters



MY CLASS used the old nursery rhyme, "There Was an Old Woman Who Lived in a Shoe," for the annual P.T.A. membership drive. From construction paper we cut a large shoe containing as many windows as there were pupils in the room. The windows were cut on three sides leaving one side to fold back when the window was opened. At each window a pupil's name was written, but the window remained closed until the pupil brought in the P.T.A. membership for his parents. Then the window was opened and a picture of the parent was placed in the space. Each child may draw the picture of his parent, and insert it in the space. Each child is anxious to bring in the membership in order that his window may be opened.

Specially for rural teachers - - - -

District No. 6 Goes to the INAUGURATION



Gretchen Wells

EARLY in January, 1949, I promised the pupils in my little country school in Madison County, Nebraska, that we were going to go to the presidential inauguration in Washington, D.C. The word *inauguration* needed a bit of explaining to the lower grades. The pupils began to ask questions but I did not explain.

During the intervening days we made a scrapbook from newspaper articles and pictures pertaining to the arrangements for the coming inauguration. We also wrote to a friend in Washington, asking for picture booklets showing places of historic interest in our nation's capital. These activities provided lesson material for all grades in English, social studies, and art.

Finally the big day arrived. We drew a large diagram diagonally the full length of the blackboard, showing the Avenue down which the inaugural parade would pass, locating the White House at one end and the Capitol at the other, with important buildings between the two. We also sketched in the other outstanding places of interest.

About ten minutes before inauguration time I brought in my radio and placed it on a table in the front of the room and tuned in.

Then I gave all the children a large sheet of drawing paper, and told them that they didn't *have* to use it but that *if* they heard something interesting that made them "see a picture and feel like drawing," they could sketch as they listened.

To me it was fascinating to watch their facial expressions as the announcers' picturesque comments along the line of march inspired them to draw. Needless to say they formed many mental pictures, resulting in sketches that were varied and most interesting.

Using colored chalk on our blackboard diagram, we followed the inaugural parade down Pennsylvania Avenue. One at a time the children were permitted to go to the board and draw and color something of interest to them along the way—as a flag-decked motorcycle, a band, a calliope, and so on.

In the afternoon we used the inauguration theme in all classes. The spelling words ranged from *car* for first grade to *inauguration* for upper grades. The upper-grade English classes wrote a report, while the primary grades made up a little story in simple sentences.

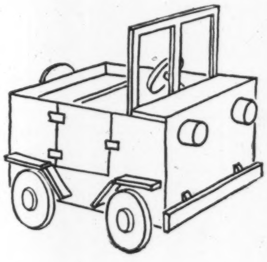
The primary number classes used the blackboard drawing in making up little problems in addition and subtraction—such as counting the buildings, finding the number of different colors of chalk used, and noting how many more buildings were on one side of the street than the other. The intermediate grades determined the approximate number of blocks from the White House to the Capitol and then changed the distance to yards, feet, and inches. The upper grades, studying time belts, figured out the hour at which the inauguration had been heard in a given list of cities.

The pupils, later referring to this as their most enjoyable day in school, brought the day to a happy close by each making a souvenir booklet containing his own drawings, stories, reports, arithmetic and spelling lessons, and hectographed copies of the best drawings of each of his schoolmates.

"Let's Make a Jeep to Ride in,"

suggested Eva Rude's first-graders at Tuolumne, California

Making a jeep proved not too difficult and it afforded great satisfaction to the whole school. "I dare say the majority of children in the school had a turn in it," Miss Rude reports. Such an activity seems highly suitable for a rural school where the older children can supervise and assist the younger ones. Many attendant learnings will occur.



body—a wooden box in which school supplies had been shipped
axles and steering shaft—broomsticks
wheels—made by boys in woodworking shop
hub caps—jar lids
headlights—tuna cans
door hinges—leather straps
bumper—board nailed to two blocks
windshield—wooden lath framework covered with clear cellophane
fenders—could be added using 1" x 2" wooden strips
seat—small box inside large one or board nailed in place

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FREE **FIRST LOAN COMPANY, Dept. U-133.** Please send me, in a plain envelope, complete information about your Borrow-By-Mail service for teachers, as described on Page 3.

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FREE **PERSONAL PRODUCTS CORPORATION, Box 5246-1.** Please send me the following material free of charge: Modess Educational Portfolio; .... copies of "Growing Up and Liking It."

363

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FREE **WHEAT FLOUR INSTITUTE, Dept. I-1, Free Teaching Aids.** Please send me a free review copy of the handbook on foods and nutrition, EAT TO LIVE, together with your latest catalog listing more than 30 additional free charts, booklets and other materials to help teach nutrition and health classes.

280

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FREE **B. F. GOODRICH COMPANY, Public Relations Dept.** Please send me .... copies of "WONDER BOOK OF RUBBER," with TEACHERS' MANUAL; .... copies of "JOHNSON MAKES THE TEAM," also with TEACHERS' MANUAL.

258

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City .... Zone .... State 1-53

FREE **THE BOBBS-MERRILL CO., INC.** Please send me descriptive literature and order blank covering fifty School Edition volumes in "The Childhood of Famous Americans Series."

192

Name .... Grade & Position ....
Street or R.D. .... No. Pupils .....
City .... Zone .... State 1-53

FREE **WORLD BOOK, Box 3565.** Please send me your free reprint of "MILL CREEK" shown on pages 21-28 of the November INSTRUCTOR.

269

Name ....
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FREE **BITUMINOUS COAL INSTITUTE.** Please send me information on your complete selection of teaching aids for 1953—illustrated booklets, special display units, and films. Please include samples of aids that may be of special interest to pupils of my grade.

160

Name .... Grade ....
Street or R.D. .... No. Pupils .....
City .... Zone .... State 1-53

Reading in Our Intermediate Grades

(Continued from page 47)

that they were placed with other superior readers at the top level. They made the adjustments easily and did splendid work.

6. Report cards are issued four times a year or about every forty-five days. At the end of each marking period the teachers meet and discuss whether certain pupils should be regrouped.

7. Like other schools we have a certain number of pupils in the intermediate grades whose reading level is below the fourth grade. These pupils are placed in a separate class for remedial instruction.

Thus, through administrative procedure we attempt to assign each intermediate teacher a group of about twenty-five pupils whose general reading ability is at the same level.

Such a reading program to be successful must be based upon several principles. Pupils must be carefully tested to determine their reading ability; there must be definite dates established to consider regrouping; and each teacher must be provided with several sets of material to avoid repetition, because it is likely certain pupils may be retained at a given level for more than one year.

After three years of experimentation our teachers and parents regard the plan as highly successful. Our superior readers are constantly challenged instead of being bored to death, as they would be if they remained in their regular grades. Much of their program deals with analytical reading.

Each teacher's task is made easier by greatly reducing the range of reading ability of her pupils. This plan can be modified and used successfully in any elementary school.

An Individualized Reading Program

(Continued from page 47)

supposedly watching and reading silently along with the child who is reading aloud, but more often he is planning what he will do when school is out or may even be looking at something else. In order for each child to read a part of the day's story, it is repeated several times. The child who learns readily is subjected to unnecessary repetition and becomes bored. The slower-learning child leaves the group mentally and fails to learn even as much as he is capable of learning.

Because we felt the ineffectiveness of such methods, the teachers in our school have set up the specific goal of meeting each child's individual needs and growth patterns. Every child is permitted to learn to read at his own rate. He is kept with his own age group but reads at his own reading level.

The last two years, I have added a new feature with my first-year pupils. My room environment is set up to permit an activity program. There are puzzles to work, a playhouse nook, plenty of painting materials and space to paint, freehand cutting materials, clay, crayons, farm toys, dollhouse, jumbo blocks, game board, science corner, workbench with materials and tools, paste, balls, and books. The first period of the day we call our sharing time and the children share experiences, ask questions, and show things they have brought to school. Many of these lead us into interesting units of work full of enriching experiences.

Following this period each child is given some work for which he is individually responsible. When this work is completed he may choose any of the things provided for him to use. There are two rules. Each child must be busy at something, and he must do it quietly enough so those reading are not disturbed. Most of the creative work related to our units is done by committees or individuals at this time. Problems needing the teacher's help are saved and brought up between reading groups or after all have had a reading turn.

When children are working or playing together they show their real selves. It is while they are thus engaged that a teacher gets an insight into their personalities and emotional needs so that she knows how to help them become better citizens.

The children are divided into partner groups for reading. These partners are as nearly equal in reading interests and abilities as possible. The two who read together take turns at being listener and teacher. They leave their activity to read and then resume it when their turn is over.

Although my main attention is with the two who are reading, I am able to watch the others. The children who are not reading are free to come to me for approval of work done; or they wait for help between reading groups.

I find this type of program makes for happier children and thus for better schoolroom citizens. Each child is given the help he himself needs and he advances in reading ability at his own rate of learning.

The first year I had this type of program, my enrollment was thirty-seven. This year it is twenty-seven. It is a great advantage to have the smaller enrollment but the program will work with the larger.

So, teachers, let's not hide behind the old alibi, "It's fine in theory but won't work in my situation." Give it a try. It has given me new impetus, a new challenge, a new feeling of joy in actually living with my pupils and happiness in watching them grow and develop into the best each can be.

Happy Birthday, Mrs. Wendy!

(Continued from page 68)

one expected us to have presents ready for Mrs. Wendy, but Mother said she had this extra box of candy and we were welcome to it. When I give it to Mrs. Wendy I'll say it is from all of us. Let's see, where can I hide it? That big carton might be a good place. I'll just slip the candy box under the lid. (*She does so.*) I guess I'll put this old carton out of the way. I can set it inside the broom closet. (*Puts carton away and exits.*)

(*Enter Mary and Jill.*)

JILL—I'll bet Trudy thinks it's funny that you and I both got cold and wanted to come in. You'll have to hurry. She's coming back as soon as she puts her sled away.

MARY (*looking around*)—Oh, Jill, the box with my apron in it is *gone!* Who could have taken it? I've got to finish that last bit of sewing! Where *can* it be? (*Looks about wildly.*)

TRUDY (*enters*)—I wonder when Mrs. Wendy will get here.

MARY—She should be coming any minute.

BABS (*entering*)—What are you all doing in here? Looking at the cake? *Say!* Where is the cake? It was in a big cardboard carton.

OTHERS—In a *cardboard carton!* The CAKE! Oh, dear! Do you suppose it was that box that I put my gift in? But *where* is it now?

SALLY (*enters*)—What's the matter in here? Why the shrieks and moans?

(Continued on page 83)

John Pepper's Notes

FOR CANADIAN READERS

ARCHITECT

During the past three years Horace Roberts has become a leading school architect by designing more than thirty schools in eastern Ontario. School-architect Roberts, who lives in Westport, Ontario, believes that designs for new Canadian school buildings must fulfill two functions: the building must be a house for teaching efficiently, and there must be as many square feet usable for instructional purposes as possible. The school is a public building constructed with public funds and the school architect must build the best school with the least money. Looking over the many new functional school buildings he has planned, Mr. Roberts' designs have achieved a large measure of his aims.

FILM GUIDE

Canadian teachers of grades seven and eight will find "Film Guide" an outstanding attention attractor on the school bulletin boards. It is a bright, illustrated wall sheet that deals with four or five films selected from the current releases, comments on them, and suggests some question "to ask yourself afterwards."

Its purpose is to educate young movie fans towards higher standards of taste. The Guide is a splendid starting point for discussion of current movies in your Current Events programme. Just leaving the Guide on the notice board in a school is helpful in creating selective habits of film going (and televiewing).

The British Film Institute which sponsors the "Film Guide" has a panel of teachers and child workers view feature movies prior to their release. On the basis of their reports "Film Guide" is edited each month by Stanley Reed, a former teacher who is the Institute's Film Appreciation Officer.

If you'd like a sample Film Guide for your school, write to Mr. Reed at The British Film Institute, 164 Shaftesbury Avenue, London W.C.2, England.

MOVIE MAKER

The last camping training film "The Camper and His Canoe," made by Louis A. Shore, won two Canadian Film Awards that correspond to the American Oscars. Teacher Shore has taken more nonprofessional children's camping training films than anyone else and has become a world leader in the creation of movies of this type. His latest films, in color and sound, are entitled "Wood Sculpture," "Arrow's Flight," and "Camp Aquatics." They appeal to all who like the outdoors, but are designed as counsellor-training films. Canadian teachers who are interested in camping would find these films to be a high light of any spring camping convention. Camp executives may write to Mr. Louis Shore at Essex Street School in Toronto.

CONVENTIONS

This is an idea for one session of a teachers' convention that is a change from the standardized lecture and question period. Several tables and chairs are set up in groups in a large room. Each table is marked by a card indicating the subject which will be discussed there such as Writing, Reading, Guidance, Spelling, School Financing, and so on. One or two experts in these particular fields, each wearing an identifying name badge, are seated at each table. Teachers wishing to hear about that particular subject just sit down at the small table grouping. In an atmosphere of friendliness many questions are asked and experts and teachers join forces to give some practical answers. This convention technique stimulates interest and participation and creates round-table discussion groups to appeal to the specialized audience. Convention goers have the option of staying at one table all the session, or, having discussed a particular point, they can move to another table.

LETTERS FOR PUPILS

One of the oldest, the largest, and certainly the most active Student Letter Exchanges in the world is operated by Mr. R. C. Mishek of Waseca, Minnesota.

He is looking for lists of Canadian pupils at least twelve years of age who would like to correspond with boys and girls in the United States. If Canadian teachers will send him a list giving name, age, sex, and address of each, he will pass these on to American students. The Americans will write first. It is hoped that many a lasting correspondence will be started as another brick is laid in the house of Canadian-American good will.

Canadian Teachers—**As you can plainly see, this column is all yours, although many teachers in the States will read it too. Would you like to be a contributor to, as well as a reader of, Mr. Pepper's Notes? Send interesting short items to Canadian Notes, *The Instructor*, Dansville, N.Y., U.S.A., and we will forward them to him. Payment will be made for all contributions used. Unused items will not be returned.**

New Horizons in Teaching

Hoping this will be interesting and helpful to you

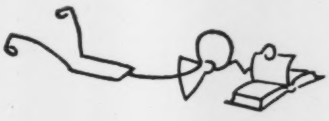
Concerning
LITTLE BEGINNERS
AND THEIR READING

Here's an inexpensive booklet in keeping with modern primary teaching. It shows parents how easy it is to give home help to youngsters learning to read.

The name of this booklet is "Ways You Can Help Your Child with Reading". Although directed to mothers and fathers, it is proving to be very popular with teachers because it actually helps them with their job.

The author, Sally L. Casey, is an educator in the primary school field. Her suggestions are based upon practical experience and also upon many helpful recommendations from Dr. Robert Reichart, Professor of Education, Oregon State College, and Supt. I. R. Halseth, Albany, Oregon schools.

The many subjects are discussed in a clear-cut, vigorous style which makes them easy to follow and does much to enlist the aid of parents. There are hints for Mother and Father and for brothers and sisters. There are some do's and don'ts and a list of books which children in the first, second and third grades enjoy.



If further interested—Booklet, WAYS YOU CAN HELP YOUR CHILD WITH READING, is 27 pages; 9" x 6½"; 10¢ *postpaid.* Write to ROW, PETERSON AND COMPANY, 1911 Ridge Ave., Evanston, Illinois.

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FREE **FRANK H. FLEER CORPORATION.** Please send information on your American Pictorial History offer. (See ad on Page 6.)

273

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FREE **THE HYGIENIC PRODUCTS CO.** Please send me .... copies (specify number wanted) of your free booklet "The Science of Bathroom Sanitation." (See advertisement on page 105.)

301

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FREE **NATIONAL DAIRY COUNCIL, Dept. INS.** Please send me a free copy of the booklet, "Economy of Milk."

13

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FREE **AMERICAN VISCOSE CORPORATION.** Please send me: FREE Rayon Teaching Units: (TA) Grades 1-3 Kit ☐; (TB) Grades 4-8 Kit ☐; (TD) Science Kit ☐.

22

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City .... Zone .... State 1-53

FREE **NATIONAL COTTON COUNCIL, Box 76.** Please send .... copies (limit 25 per class) of your "1953 Pattern Service for Sewing with Cotton Bags," suggesting ways to re-use thrifty cotton bags in home sewing and class projects.

71

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$2. **BETTER HOMES AND GARDENS, Book Dept.** Please send me, for free ten-day inspection: ☐ the Better Homes & Gardens Story Book for children 6 to 12; ☐ Better Homes & Gardens Story Book, for children 3 to 8—regular price $2.95. I understand that I can keep the book at the special teachers' price of $2.00. (Offer good only in U.S.)

382

Name .... Grade ....

Street or R.D. .... School ....

City .... Zone .... State 1-53

The Birthday of the Fairy Princess

(Continued from page 66)

FRUIT FAIRIES (*presenting bowl of fruit*)—Here is our gift for you, dear Princess. These fruits were especially colored by the Fruit Fairies.

PRINCESS—Thank you, Fruit Fairies.

VIOLET FAIRY (*presents bouquet*)—Here are flowers for you from the Flower Fairies.

PRINCESS—Thank you very much.

KING—The moon is full, and it is time to dance. The Princess will give a crown of blossoms to the one who dances best. Cook, take out the cake and cut it.

(*Exit Cook and Helper with table and cake.*)

(*Off stage, suitable music for dancing is played. Fairies make a circle and dance around about twice. Then each Fairy in turn does a short solo dance. Firefly dances last. All dance in a circle again, then back to their places and curtsy to the Princess. Music stops.*)

PRINCESS—What a beautiful dance! How can I ever choose? I think Firefly did the best dance.

(*Firefly stands before the Princess, bows, takes off her "feeler" headdress. and Princess puts special flower crown on her. All clap, and Firefly returns to her place.*)

PRINCESS—Thank you, Fairies, this has been a very happy birthday.

Poor Richard's Kite

(Continued from page 67)

to help me. So what my kite needs is a longer tail, is it? Are you an authority on kites?

DANNY—Oh, yes, sir! I can keep mine up longer than anyone!

FRANKLIN (*smiling*)—Good, boy! Well, I'll be glad to take the advice of an expert like yourself. (*He draws a rag from his pocket and knots a piece onto the tail of the kite. While doing this, unseen by the audience, he also attaches a black thread to the back of the kite. Once more he tries to raise the kite. This time it goes up steadily as someone off stage pulls the kite out of sight of the audience, the string remaining taut in Franklin's hands.*) Well, Danny, you gave me good advice. (*He stands inside the shed. A flash brightens stage. Then there is a heavy clap of thunder.*) Good! That's just what I wanted.

(*More lightning and thunder.*)

DANNY (*hides his face*)—Oh! I'm scared!

FRANKLIN—You're a Quaker, aren't you, lad?

DANNY—Yes.

FRANKLIN—Did you forget to pray for God's protection?

DANNY—Oh, I guess I did. I'll say a prayer right now.

FRANKLIN—Good! Then when you aren't afraid any more I'll explain what I'm trying to do with this kite.

(*Silence while Danny bows head.*)

(*More lightning and thunder.*)

FRANKLIN—If I can prove that lightning is electricity, it would be a benefit to people everywhere. A rod fastened to a house and reaching into the ground would prevent lightning fires. Or, on a ship at sea, there could be a rod on the mast reaching into the water. It would be worth a lot to prevent fires at sea. (*Lightning followed by a terrific clap of thunder.*) Nothing happens. But possibly it is just hard to catch the lightning up there. (*Lightning and thunder.*) It's happening! The loose fibers of the string are beginning to stand out. Now I'll touch the key. (*Places his knuckles to the key. Draws back quickly.*) Ouch! (*Then joyfully.*) That's it! That's it! It's electricity. I've proved it, Danny! Now if the string were wet it would conduct more freely and one could do electrical experiments. (*Rolls up kite string, as he starts across stage.*) I'll save this string for another experiment. "A penny saved is a penny earned." Good-by, young friend. Remember, lightning is electricity—a powerful force which we are going to learn to use someday. (*Exits.*)

JOSEPH (*off stage*)—Danny, Danny, where art thou?

DANNY—Here. In the shed.

JOSEPH (*coming on stage*)—Danny, art thou all right? We forgot thee.

SUSAN, PHINEAS, AND MARY (*running in*)—Is Danny all right?

DANNY—I'm fine.

MARY—Who was that man we saw with a kite?

DANNY—I don't know his name. It was the queerest thing. He sent the kite up. He had a key tied on the string. When he touched the key it hurt his hand. He yelled, "Ouch."

PHINEAS—That must have been Ben Franklin. My uncle says he is always doing 'speriments.

JOSEPH—Folks say he is very wise. My father says he is Poor Richard who writes the *Almanac*.

SUSAN—I don't believe it. Poor Richard would be too smart to stay out in a thunderstorm.

DANNY—He was trying to catch the lightning. He told me lightning is electricity. He said a rod fastened to a house and into the ground would keep houses from catching fire from lightning.

JOSEPH—Phineas, let's make a seat and carry Danny home.

(*Joseph and Phineas cross their arms and join hands to make a seat. Danny gets on it.*)

MARY—Wasn't it Poor Richard who said: "A friend in need is a friend indeed"?

SUSAN—We weren't very good friends running off from Danny.

DANNY—"It's an ill wind that blows nobody good." I'm glad I got to see what I did. Maybe Benjamin Franklin will write about it in the *Almanac*.

(*Children exit.*)

NARRATOR—Nothing was written in *Poor Richard's Almanac* about the kite experiment, but news of lightning rods was published there. History tells us that Franklin took his son William to the Philadelphia meadow where he conducted his kite experiment.

Danny and his friends are fictitious characters, but what the author has them see is one of the most important scientific discoveries of their time.

When Older Children Study Alaska

(Continued from page 74)

greatly interested in this topic. He wrote many letters with very little response. His best source of information was a report on the apartment house using atomic heat in Greater London. The children expressed regret that more work wasn't being done on the peacetime uses of atomic power in our country. When I reminded them of the necessity of defending ourselves against world aggression, they asked why a country as large as ours couldn't do both.

4. Alaska and Statehood. It was at this point that the best debating backed up by the most facts took place. "Taxation without representation!" shouted the affirmative side. "We think other countries should free liberated peoples. And so, either we

(Continued on page 83)

The Wish Machine

(Continued from page 68)

DICK (*twisting to see the title on one*)—Income-tax reports!

BILL—Oh, brother, did you ever get stung! I want to rule the world!

(*Bill's Double comes out as a woman who rocks a cradle.*)

MIKE—Oh-ho! That's a laugh! I want to be a soldier.

JACK—Why do you waste a wish on that? All you have to do to be a soldier is to enlist.

MIKE—Yea, if I was grown up. I mean right now.

GORDON—Well, you *asked* for it.

(*Mike's Double comes out on a crutch, his arm in a sling and his head almost covered with bandages—peeling potatoes.*)

JACK—Aw, heck! None of you guys have thought of anything worth while. All I want is to be somebody that doesn't have to go to school.

GORDON—Are you sure that's what you want?

(*Jack's Double comes out an African savage or an old, old man.*)

TED—Hey! Wait a minute! I've got an idea. It's to use this magic to make more magic for as long as I live. I wish to be Houdini.

(*Ted's Double comes out a ghost, holding a ring of huge keys in one hand and a thread strung with needles swinging from the other hand.*)

JIM—Superman's better'n that. I want to be Superman!

GORDON—O.K.

(*A huge roll of paper is pushed out of the machine. Others stand it up and unroll it toward the audience. It is a comic paper square with Superman painted on it.*)

TOM—I want to be a cowboy.

(*Tom's Double comes out dressed as a cowboy followed by The Bull—a blanket over two boys with a tail at one end and a paper bag head at the other—which chases Tom and all the Doubles around the stage.*)

GORDON (*yells*)—Run back into the machine! Spacy'll put it in reverse!

(*Spacy works furiously at the controls. As the Doubles go in left side, the corresponding boys come out again at right. Then the walls of the machine fall on Spacy and The Bull. The boys stare at the wreckage.*)

GORDON—Those space things aren't so hot. You can be anything you want if you wish hard enough—only be sure you know what you are wishing for.

Spelling—Teacher's Bugbear

(Continued from page 50)

FIRST GUIDE—"I am hunting on the page that has the word —— at the top." (*Gives key word.*)

SECOND GUIDE—"I am hunting on page ——." (*Tells location—near the top, about the middle, or near the bottom.*)

Each child writes his word on the board, and divides it into syllables for all the class to see.

The game continues until the teacher feels that the children can use the guide letters fairly well.

Daily Procedure

Monday—

A spelling pretest is given. Pupils correct their own words from the list placed on the board after the test. The teacher talks about this test only to the extent of asking if anyone had all the words correct. All the words which were misspelled are written on the board spelled correctly. Then the following steps are taken.

1. Look at the word to fix in mind the pattern, shape, size, number of letters, and so on. Check how you wrote the word.
2. Find its synonym or antonym in the dictionary.
3. Pronounce the word to the class. Pronounce the word to another child.
4. Look at the word to note the beginning sound or consonant, location of vowels or vowel combinations, presence of final *e* or other endings.
5. Find root words. Add and subtract prefixes and suffixes.
6. Draw illustration of the word.

Tuesday—

Continue putting words on the board and playing "Let's Go Hunting" until the word list is completed.

This list of words is then copied into the pupils' notebooks on page one under the heading WORDS—SYLLABLES. This is the new spelling book.

Wednesday—

A middle-of-the-week test is given. The children again correct their own words from lists written on the board.

Then "Let's Go Hunting" is played again for definitions. At this time

(Continued on page 82)

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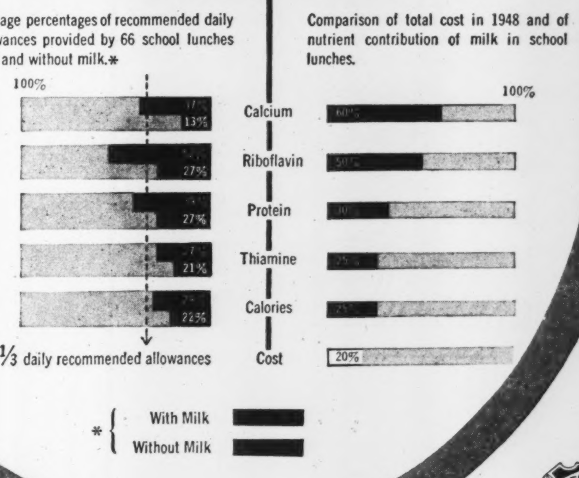

Average percentages of recommended daily allowances provided by 66 school lunches with and without milk.*

Comparison of total cost in 1948 and of nutrient contribution of milk in school lunches.

Milk tops the list of foods recommended for school lunches—because of its high nutritional value in relation to cost. Other dairy foods—cheese, butter, ice cream . . . are often part of the school lunch . . . contributing extra milk nutrients . . . adding variety to the meals.

In a study of 39 schools in 1948, the cost of one-half pint of milk averaged only one-fifth of the total cost of food and labor for type "A" school lunches.[1] That same amount of milk contributes a far greater portion of the nutritive value of this type of lunch with respect to at least five nutrients.[2]

Analyses of 66 school lunches showed that, on the average, milk contributed more than one-half the calcium, about one-half the riboflavin, a little less than one-third the protein, and about one-fourth the calories and thiamine present in the meals. Lunches containing milk supplied, on the average, more than one-third of the day's recommended allowances of protein, calcium, and riboflavin, and almost one-third of the recommended amounts of calories and thiamine. This standard was seldom met for any of these nutrients in lunches without milk.[2]

There is no substitute for milk in the school lunch when nutritive value, cost, and ease of preparation are considered.

[1] Driesbach, M. B. and Handy, E. School lunch management in relation to nutritive value, cost and acceptance of foods served. U.S.D.A. Pa 114 (Jan.) 1951

[2] Meyer, F. L., Brown, M. L., and Hathaway, M. L. Nutritive value of school lunches as determined by chemical analyses. J. Am. Diet. Assn. 27:841 (Oct.) 1951

This seal indicates that all nutrition statements in the advertisement have been found acceptable by the Council on Foods and Nutrition of the American Medical Association.

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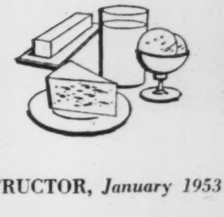

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Dept. IN 1-53

First-Graders Learn about Money Values and Saving

(Continued from page 45)

Game—Uncle Sam's Coins

The teacher figures out the number of disks needed. (In a class of 24, she could give out 4 nickel disks to 20 penny disks. If there are 27 children, the extra three could distribute the "coins.")

Activity—

1. Form a circle to play.
2. Give out disks, indiscriminately as to denomination, one to a child.
3. Call children holding nickel disks to the center of the circle. Ask them to show how many pennies in a nickel by choosing "penny" children.
4. Then the children put their disks on the floor to play *Simon Says*, renamed *Uncle Sam Says.* (We say a penny or a nickel to tie in with the idea of government and money.)

Variations of the activity—

1. Leaders in center of circle have dimes and choose 2 nickels, 10 pennies, or 1 nickel and 5 pennies.
2. Leaders have quarters and choose 5 nickels, 2 dimes and 1 nickel, 1 dime and 3 nickels, or 25 pennies.

Additional songs—

These references, suggested by the author, may be easily adapted to other activities relating to money.

"My Pocket" from *Listen and Sing*—World of Music (Ginn & Co.).

"My Penny" in *Short Songs for Small Singers* (Eldridge Entertainment House, Inc.).

"The Balloon Man," "Buy," "The Five and Ten Cent Store," and "The Candy Shop," all from *The Music Hour in Kindergarten and First Grade* (Silver Burdett Co.).

Handwork

Coins—

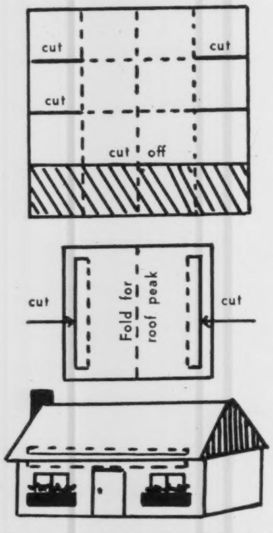
Cut "pennies" out of cardboard—round disks 9 inches in diameter, colored dark brown or copper, and marked with India ink to simulate the value side of the coin—*one cent.*

The nickels are 12-inch circles, cut from gray paper and marked with the words *five cents.*

The dimes are 7-inch disks in gray; quarters are 14 inches. The values of each are indicated on one side.

Individual banks—

Construct a box out of thin cardboard or heavy construction paper.



Cut a 9-inch square. Fold it to make 16 squares. Cut 4 squares from one side. Slit ends as indicated. Fold to make house.

For the roof, cut 2 strips 5" x 6". Slit one near the edges. Fold back flaps to paste on sides of the house. Paste second paper over roof made to cover up the hole made by the flaps.

Decorate with chimney, window, door, flower boxes, and so on.

Dancing figures—

It would be best to have these dancing figures made from a pattern to insure a size to fit the space left for them on the banking chart. However, the children could create original figures in colored construction paper, and then vote on them to choose one for the final pattern.

Talking Over the Cover Picture

(Continued from page 63)

A limner was a self-taught painter whose style was naïve, primitive, and charming. He might also be called a folk artist.

Nothing is known of "Freake limner" as an individual except the fact that he lived in Boston in the 1670's. The Freakes lived there at that time and so did the Gibbs family. A portrait of the Gibbs children, Henry and Margaret, obviously painted by the same artist, is signed 1670. Students of these early paintings believe that the Freake portrait was painted in 1674.

Since Boston had been settled in 1637 by English people, it is possible that "Freake limner" may have done some portrait painting in England. He may have been a self-taught painter who earned a living in the colonies as a painter of coaches, houses, signs, or furniture.

He may have been one of those itinerant portrait painters who were in such demand during the first hundred years of the settlement of our country and who satisfied the aesthetic needs of simple people. We surmise that he, like others, made his own brushes and paints.

Knowing nothing of the origin or training of this artist, we can judge him only by his work. We can truly say that the portraits he painted are not only of historical interest but are objects of beauty.

New Records

(Continued from page 63)

is enhanced by the vocal refrain sung by the famous Green and White quartette. The words are fine for school singing, and you can add it to your repertoire of rainy-day songs.

Last month when we reviewed "Build Me a House," we spoke of the many new houses springing up all over America. Now we have a new record that deals with how water is piped into houses. Taken from *The Here and Now Story Book* by Lucy Sprague Mitchell, the story of water is told from the little spring bubbling up in a high mountain all the way to turning the faucet on in the bathtub. The music is lovely, and descriptive as well, and the singer's voice changes to describe the free-flowing stream, the broad and majestic river, the huge pipe that leads to the reservoir.

The saga ends with a clever trickle and gurgle as the bathtub is filled. Here is an excellent chance to bring children into close contact with an important part of their environment. They love to watch workmen digging and laying pipes. (Young People's Records, 4502, 78 rpm, $1.24.)

Here is another album in the "Records of Knowledge Series"—*Sing a Song of Inventors* (ROK 3, 78 rpm, $2.50). Included in this set is a song about each of the following men: Samuel Morse, Robert Fulton, Alexander Graham Bell, Thomas Edison, Elias Howe, Guglielmo Marconi, James Watt, and the Wright Brothers. The words are contrived so that significant facts and dates appear throughout, and the music is suggestive of the invention. For example, Howe's song has "stitch, stitch, stitch" for a nice rhythmic background. Best of all, the inner album jacket contains the words of all the songs. In case you are interested, others in the series are: "Sing a Song of Presidents" (Album 1, 2, 3, 4); "Sing a Song of Heroes" (Albums 1 and 2); and "Sing a Song of Pioneers and Explorers" (Albums 1 and 2.) The first and the last have been reviewed in THE INSTRUCTOR.

The recent Walt Disney movie of Peter Pan will probably revive interest in this old favorite fairy tale. If you are interested in a complete dramatization of it with the original cast, songs, and sound effects, try RCA Victor Album WY 4001, 45 rpm, about $2.50. One of a new series of storybook albums, it contains two records, the complete script, and large colored pictures of the story. Spirally bound, it should prove to be a favorite for children of all ages.

Here's to a gloom-free January!

Spelling—Teacher's Bugbear

(Continued from page 81)

the fact is brought out that we usually use the first definition in the dictionary.

Original definitions are then given by the pupils. This makes an ideal language-arts situation. An original definition can be written on the board by the child presenting it. The class selects the best definition for the word as given by a pupil. The children copy the words and their meanings on page two of their notebooks under WORDS—DEFINITIONS.

Thursday—

The entire word list is placed on the board. The children contribute and write original sentences, and the class selects the sentences they like best. Later, these sentences are copied into their notebooks on page three under WORDS—SENTENCES.

Friday—

The children write a final test, given by the teacher, in their *spelling notebooks* which are separate from their other notebooks. The teacher corrects the words today, and returns the books to the children. They write misspelled words in the back section of the book, reserved for this purpose.

Review and Results

Every few weeks a review test is given on all words. Every other week, children who miss words are retested on these. Children having a list of misspelled words should be checked in some type of activity which takes away the spelling situation as such. They could express themselves on the board, using words from their individual lists. Throughout the week, use their spelling words in various activities, games, and other situations.

We found at the end of three months that rapid progress had been made. Even the Remedial children were able to master the spelling of some words. One child learned to spell an average of three words per week. This was the first time he had ever learned to spell a word in his entire school life. The teacher reported that an 85 per cent improvement had been attained and that the children were eager for spelling. It became the high light of their day, and their enthusiasm never seemed to lag.

Happy Birthday, Mrs. Wendy!

(*Continued from page 78*)

MARY—We've lost the cake box! And it had a birthday present in it! I put it in.

TRUDY—I put one in, too!

SALLY—Wow! Was the *cake* in *that* box? I put a present in it, too, but I know where the box is. I put it in the broom closet. (*Gets carton from closet.*) I'm afraid to look.

PATSY (*enters carrying another cardboard carton*)—Hi, everybody! Say, Babs, here's your cake.

OTHERS—In *that* box? How come?

PATSY—Your mother asked me to bring it over. She just got home and saw that you took the wrong box. I'm just in time. Mrs. Wendy's car was coming over the hill as I came in.

BABS—What a relief!

JILL—All's well that ends well.

TRUDY—I'm glad my vase isn't sitting on top of the cake.

MARY—Or my apron.

SALLY—Mrs. Wendy's car is stopping outside now. Come on!

ALL (*rush out shouting*)—Welcome home! Happy birthday, Mrs. Wendy.

Good English—See It! Hear It!

(*Continued from page 50*)

phrase drill in a reading class. You and the pupils say each phrase in a rhythmical chant—briskly, emphatically: I *did* it, she *did* it, he *did* it, I *have seen* him, she *has seen* him, they *have seen* him, and so on.

Each week a new set of terms should appear, but you will occasionally review those previously listed.

What is the advantage of this method? Pupils *see* the correct form. They *say* the correct form. They *hear* the correct form. Eyes, ear, and tongue combine to impress the correct form on the mind. It could be that this unison drill can make a deeper impression on the pupil than the words heard at home and on the playground. In that event he will use the correct form more often.

This *wanting* to speak correctly is a great motivator. Pupils may admire their teacher and wish to emulate her. When they know she takes pride in speaking good English and desires her pupils to do likewise, they often make a greater effort.

But you, the teacher, have more to do than to set a good example and to appeal to pupils' pride. You must be alert to hear the times when the pupils correct themselves. And you must be ready with a quick, quiet word of praise. Also, if you know they desire to be reminded of incorrect speech, often you can anticipate the incorrect word and supply the correct one in advance (with a smile, of course, as if the two of you were sharing a secret pact). These two situations presuppose that you have established a fine rapport with those pupils.

As for those who do not care whether they say "seen" when "saw" is correct (along with numerous other errors), do not be too concerned. Many such will *never* change their speech habits noticeably, in spite of all your good efforts. So, outside the regular work expected of you in this respect, let them go their ungrammatical way. Spend *your* skill and energy motivating, helping, and praising the ones who some day *will* speak good English.

It may ease your conscience somewhat if you say: "Boys and girls—you are the ones who decide *how* you are going to talk. You may say, 'I seen it,' 'I done it,' 'I ain't coming,' if you prefer. All I can do is to show you what the correct forms are. I'll do it in my own talking and I'll help you to do the same. Persons who like to be thought of as well educated do not use the incorrect forms. For instance, they say, 'I have seen it,' *or* 'I saw it,' 'I did it,' *or* 'I have done it,' and 'I am not coming.' They show that they are particular about the words they use. If *you* are proud to use good English, you will show it by the words you use. ONLY YOU can make that decision."

When Older Children Study Alaska

(*Continued from page 80*)

should make Alaska one of us or set it free," was their chief argument. The negative side insisted that it was better to lose Alaska than make it a state, since making any area outside the corporate limits of our country a state was inviting trouble. "But," they insisted, "Alaska doesn't want to be free. We are assisting it to become strong and independent."

A resolution was introduced that the class write to our senators and congressmen urging statehood for Alaska. In a secret ballot it was defeated by one vote.

By now you may wonder whether much concrete information about Alaska was learned. A list of interesting facts made by a committee at the conclusion of the unit would seem to indicate that they did.

Arithmetic in Our Daily Living

(*Continued from page 59*)

to see if they were 1 gallon. They also used 3 teaspoons of salt to see if they measured 1 tablespoon.

6. *Finding the cost of foods.*—Several children compared the food prices in an independent store with those in a chain store. Each group made a chart showing its findings. Everyone agreed that independent stores tend to have higher prices than chain stores.

Independent- and Chain-Store Prices

Amount	Item	Indep. Store	Chain Store
2 doz.	oranges	$.49	$.45
1 doz.	eggs	.59	.52
1 lb.	chicken	.61	.59
1 lb.	bacon	.55	.45
4	grapefruit	.29	.25
3 heads	cabbage	.35	.14

7. *Making a miniature football field.*—One boy, who said that football was his favorite sport, wanted to make a model football field. In constructing his field he was concerned with parallel lines and rectangles. Using a scale of 2" for 10 yds., his football field was 24" x 11".

Unit Learnings

Through the development of this unit, the class not only learned about arithmetic and its functions in daily life, but acquired desirable character traits and social characteristics.

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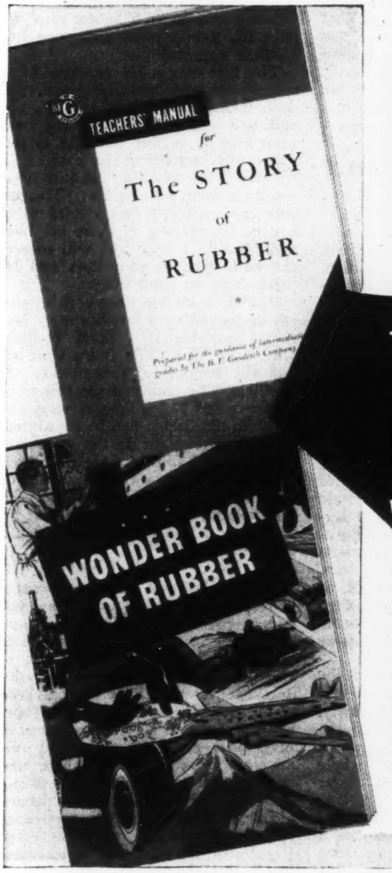
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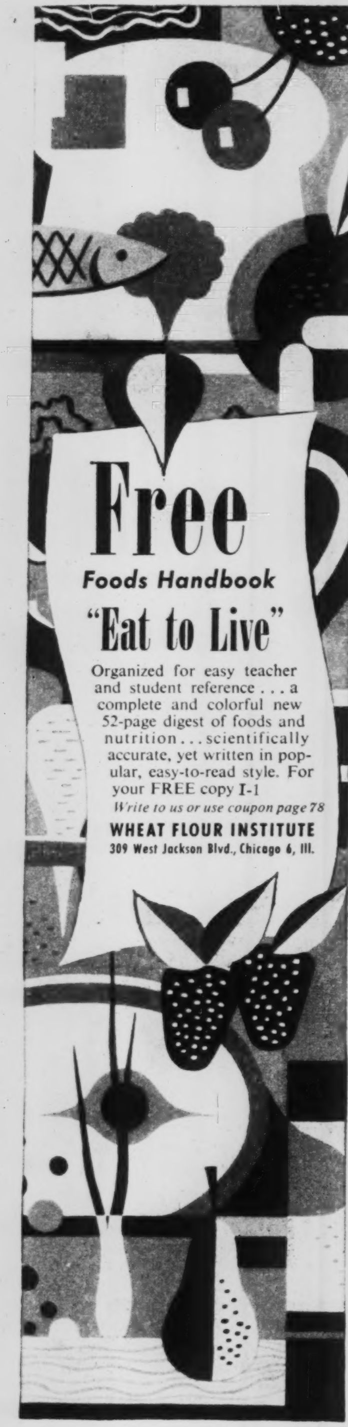
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A Supervisor Looks at Reading Materials

(Continued from page 47)

learning situations in the total reading program.

Are there chart stories and experience charts that the children have dictated and that the teacher has copied on a large piece of poster paper? (I find that a felt pen is a quick and neat tool for writing these stories on a chart for the children.) Are some of these class-written stories being reproduced by the teacher and made into books by the children so they may share them with their parents? First-graders love to have chart stories written about their drawings. While it is sheer delight to a child to have the story copied under his drawing, it is also a powerful incentive for the children to read.

We all know that a supervisor can actually observe only a small portion of the reading program and that sometimes the class period gives rather a poor picture of a good total program. A supervisor realizes this, too, and it is by general impressions as well as by visual and auditory observations that her conclusions are made.

What about the children? The supervisor expects to see them doing the following things.

1. **Making free use of the library.**
2. **Doing independent reading of the supplementary books.**
3. **Choosing supplementary books on their own level. (Several levels should be represented on the library table and the bookshelves.)**
4. **Helping one another with the available classroom reading cards, tachistoscopes, and word wheels.**
5. **Making use of encyclopedias, reference books, and dictionaries.**
6. **Using the table of contents, the index, and the various supplements to be found in their books.**
7. **Putting up labels and notices that they have discussed and have made with the teacher's guidance.**
8. **Budgeting their time to good advantage.**
9. **Keeping a personal record of their reading as evidence of the range of reading of each child.**

What about the teacher? Is the supervisor able to see her doing the following things?

1. **Using the blackboards and the bulletin boards for reading situations.**
2. **Reading poetry often to the children from her collection of poetry books.**
3. **Making good use of the teacher's editions of the several basic texts she is using. (These suggest a fundamental plan and a wealth of related supplementary material.)**
4. **Using the workbooks that accompany the basic texts when the story of the skill is being taught. After being used, checked, and retaught (if necessary) they are valuable for parental evaluations if taken home and shared.**
5. **Making teacher-prepared materials to supplement the basic and supplementary materials.**
6. **Using tests that go with the basic texts for pupil-teacher-parent evaluation purposes.**
7. **Keeping a cumulative record for each child of the various types of tests that have been given.**
8. **Providing materials of community and current interest. (Weekly readers, newspapers, magazines, pamphlets, bulletins, and government reports are often related to curricular activities.)**
9. **Making evaluations of the pupils' growth and of her own teaching.**
10. **Providing the parents with opportunities to make evaluations (conferences, take-home materials, classroom visits, classroom programs, P.T.A. and mothers' meetings, and so on).**

David Russell says that in a narrow sense, the teacher-prepared materials, the workbooks, the visual aids, and the school library, combined with the basic readers, constitute the usual materials for reading. If these and the supplementary activities that a resourceful teacher and her interested pupils plan and use are worked into a flexible program, I believe that even a most exacting supervisor will regard that program as adequate.

The Composition of the Earth

(Continued from page 62)

We measure coal mines by thousands of feet, but as we go down it gets very hot, and it is difficult to get enough air at these low levels. The deepest coal mine has only gone as far as the coal level, and that, compared with the whole crust of the earth is almost nothing at all!

4. Discuss the earth's core.

Do you suppose that if you dug deep enough into the earth that you would finally reach China? Place a paper sphere on the flannel showing the approximate position of our country and China. Help the children realize that if man can only go down several thousand feet with difficulty, he certainly could not dig thousands of miles to China.

What do you suppose is found inside the core of the earth? (Place flash card *core* on the flannel.) Scientists disagree about this because no one has reached the core, but some say that the inside of the earth is so hot that we couldn't compare the heat with anything we know. If a human being could go down into the interior of the earth, his body would melt into gas long before he got there.

We may be wrong in thinking that the inside of the earth is solid (as some scientists believe) or a gaseous substance (as other scientists believe). Perhaps it is made of substances we have never known.

Gravity Holds Matter to the Earth

(Continued from page 62)

They said, "if the earth is a ball, then surely we must live on top of it. Nobody could live on the sides or bottom of a ball because everything would slide off."

They did not understand that the earth has no top, bottom, ends, or sides. These people did not understand that "down" means toward the center of the earth and "up" means away from the center. Nobody can fall off this great ball on which we live because everything which falls on the earth always falls toward the center of the earth. We can climb up or slide down a hill because a *hill has a bottom and a top and sides.* But we cannot go up or down the earth because the *earth* has no bottom, top or sides. We can fall off a fence or a roof, or out of a tree but we always fall toward the center of the earth. *We can never fall off the earth because we can never fall up.*

3. Explain or discuss some of the strange things which might happen if there was not such a thing as gravity. The clouds might wander off to the moon; there would be no atmosphere around the earth; houses and people might float through the air; water might spill out of the oceans.

4. Compare the earth's power of "pulling" to a magnet or a ball on a rubber string. (Demonstrate by using a ball on a rubber string.)

5. Show the pupils how the earth's gravity is even strong enough to pull one of the nearest heavenly bodies—the moon. Let one child imagine he is the earth. Have an eraser represent the Moon. Tie it to one end of a string. Tell the child who holds the end of the string to turn around as fast as he can. The eraser can't get away from the child. So, too, the moon can't get away from the earth as long as there is gravity.

E. Conclusion.

1. This force called gravity provides perfect order in the universe; without it many strange things would happen.
2. Gravity is *something* like a magnet. It pulls *all* objects toward the earth.
3. One cannot *see* gravity, but we can *sense* it, and indirectly show it by dropping an object.

Creative Dramatics

(Continued from page 65)

still like to think about fairies and to pretend to be fairies. The girls who developed this play must be acquainted with movies, radio, and television—even comics perhaps—but they chose to create a play in which the characters stand for dignity, order, gentleness, generosity, and happiness—characteristics not always stressed in the other mediums.

"Poor Richard's Kite" (page 67) employs a good technique—that of interpreting a famous adult through the eyes of fictitious children of his own day. This keeps the story at the interest level of the children who will act in, and see, the play. You might lead your girls and boys to see that they could create a play about Lincoln or Washington or Edison or some other February celebrity using this device.

The two skits "in a lighter vein" on page 68, should meet with your immediate approval.

The first one could be done by a mixed cast with more or fewer children taking part. If done well, the audience will be gasping every time something is stuffed into the carton supposedly containing the cake.

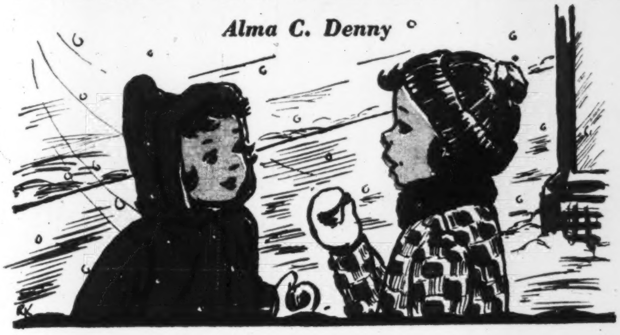
"The Wish Machine" is just what you have been wishing for. The author commented, "This sort of thing can go on as long as there are boys and ideas." I hope you will suggest the basic plot to your boys and let them carry on from there.

Ruth Grande has done a delightful job of converting a familiar story into rhyme suitable for choral reading. (See page 65.) The tie-up with art and the method of presentation are excellent. Be sure you use this technique creatively. Take any story the children like which can be illustrated, have the group divide the story into episodes, and illustrate each. Develop the story into a choral reading by simplifying descriptive parts and adding dialogue if necessary. Do not try to change it into verse unless you can do it effectively.

To those of you who have written in response to my suggestion that you express your views on what you would like to see in this department and to those who have offered to write us about their experiences with creative dramatics, I want to say thanks. Your co-operation is appreciated. (There was not room to share descriptions of plays that could be developed creatively this month.) To those who have not yet told me their needs and interests, I say again that this department will be of greater service to you if you put in your order early. Remember, we work on each issue several months ahead.

A Dime That Marched Away

Alma C. Denny



TIM pushed open the door and sniffed the cold air. Smelled like more snow. Good! Couldn't be too much snow to suit him!

He saw Robin, the little girl who lived next door, making snowballs. In her bright blue snowsuit she looked like a bird as she darted about happily in the snow—but not a robin like her name, Tim decided; she was a cheerful little bluebird.

"Hello," he called to Robin. "I have a shiny new dime to put in the March of Dimes collection in Mr. Brown's drugstore. And I have a bright shiny dime to buy something nice for us inside the drugstore. Ask your mother if you may go with me."

Soon they were on their way to the drugstore. They ran; they chugged like a train, dragging their feet through the snow; they jumped in the soft piles of snow; they even slid on their stomachs where the yards sloped down to the sidewalk.

"It didn't take us long to reach the drugstore!" exclaimed Robin.

"No," Tim agreed. He reached into the pocket of his snowsuit for his money. He pulled out *one* bright shiny dime!

"I have only one dime," he told Robin in surprise. "I must have lost my March of Dimes money."

He looked back the way they had come. They could never find anything so tiny as a dime in the snow! He shrugged his shoulders. "Too bad," he said. Then he added, "Let's go in and see what to buy with the other dime."

As they looked at the candy, the ice cream, and the other things they could buy with the dime, a sudden thought flashed unbidden into Tim's mind. Suppose the dime he had lost was not the March of Dimes dime! Suppose it was the dime with which he intended to buy something! Just as he and Robin had about decided on two ice-cream cones, he made up his mind.

At the same time Robin turned on the high stool before the counter and looked at him seriously. "Tim," she began with a puzzled look, "suppose the dime you lost—"

Tim laughed. "That's just what I was thinking! I probably lost my 'spending' dime!" he said.

He jumped down off the high stool and helped Robin down. Hand in hand they marched toward the door. Tim stopped and placed the one dime in the collection box on the counter.

"Our dime will march away now to help children who have been unlucky," he told Robin seriously. "Maybe it will help some little girl or boy to walk again."

Robin told him happily, "I'm glad it wasn't your March of Dimes dime that got lost!"

Back in Mr. Brown's drugstore Tim's dime shouted "hello" to the others in the collection box on the counter. It wasn't long before he found some of his friends that had been made at the big mint the same time he was.

"Have you been here long?" he asked.

"I came yesterday," one said.

"I was dropped in last night," said another.

"I have been here a week," shouted a muffled voice from the bottom of the box.

Tim's dime sighed. "I almost didn't make it," he said and told them about Tim and Robin.

"Good for them!" shouted the other dimes when he was finished, and there was a round of applause inside the box.

Three customers were standing by Mr. Brown's counter. They must have heard the noise, for they all looked toward the box at the same time, and within another minute three more dimes had found their way through the slot.

The Mystery of the Mittens

Lois Snelling

MRS. DICKSON had been to town. When she got out of the car, her arms were full of packages. But when she started opening the packages in the house, one of them was missing.

"I'm sure I had it when I stepped out of the car," she said to Steve and Gail. "It was some mittens for you, Gail. They were so pretty—red, with a white flower embroidered on the back."

"Maybe we can find the package," Gail said. "Steve loves to solve mysteries. That's why we call him Sherlock Holmes. Maybe Sherlock can find the lost mittens for you, Mother."

Mrs. Dickson smiled. "I wish he would. You don't need them to wear to school, of course, but I got them because they were so attractive. They were in a white envelope, with a rubber band around it. They came from a gift shop."

"Come on, Mr. Holmes," Gail said, running toward the door. "Let's search for missing mittens."

"All right, Dr. Watson," Steve answered. "We must find some clues. First, we will search between here and the car."

The children liked to play detective and solve mysteries. They had learned it from their big brother Ed. Ed called Steve Sherlock Holmes because that was the name of a famous detective in a book. Sherlock's friend was Dr. Watson, and that is what Ed called Gail.

The children went down the walk, looking at the ground. At the curb where the car was parked, they searched carefully. Then they searched inside the car. But there was no white envelope with red mittens in it.

"What shall we do now, Mr. Holmes?"

"Keep looking for clues," Steve replied.

On the wet ground between the sidewalk and the curb was a footprint. Gail pointed her finger at it. "It is a footprint," she said, "but it is a dog's footprint. Dogs don't wear mittens."

"Well, it is the only clue we have," Steve replied, "so let's follow it anyhow. Look, Dr. Watson—the footprints go on down the sidewalk! Good thing the dog's feet were wet."

A block farther down the street, Steve picked up a rubber band. "Ah-ha!" he cried. "There must have been somebody with the dog!"

A few feet farther, they found a dirty white envelope near the sidewalk. "We are on the right trail," Steve said. "Soon we will have your missing mittens."

"I hope so," Gail replied. "But look—the footprints go on across the street!"

So the detectives went across the street too. Then the footprints suddenly disappeared.

"Hello, Steve! Hello, Gail!" a voice called out from the yard of the second house. It was a small house which needed painting. Mrs. Barnes lived there with her two children Betty and Joe. Joe was shoveling a path to the cellar door. Just as Steve and Gail looked up, a small fuzzy dog leaped onto the snow shovel. Joe gave him a ride on the shovel.

"He's having a lot of fun," Joe laughed. "And I am being specially good to him because of something nice he did. Come over and let me show you."

As they walked toward Joe, Gail and Steve suddenly saw what had become of the lost mittens. They were hanging on a forsythia bush.

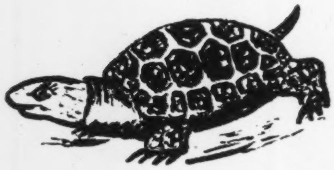
Gail thought she had never seen such pretty ones. "Oh, goody," she whispered. "Mother will be so glad we found them."

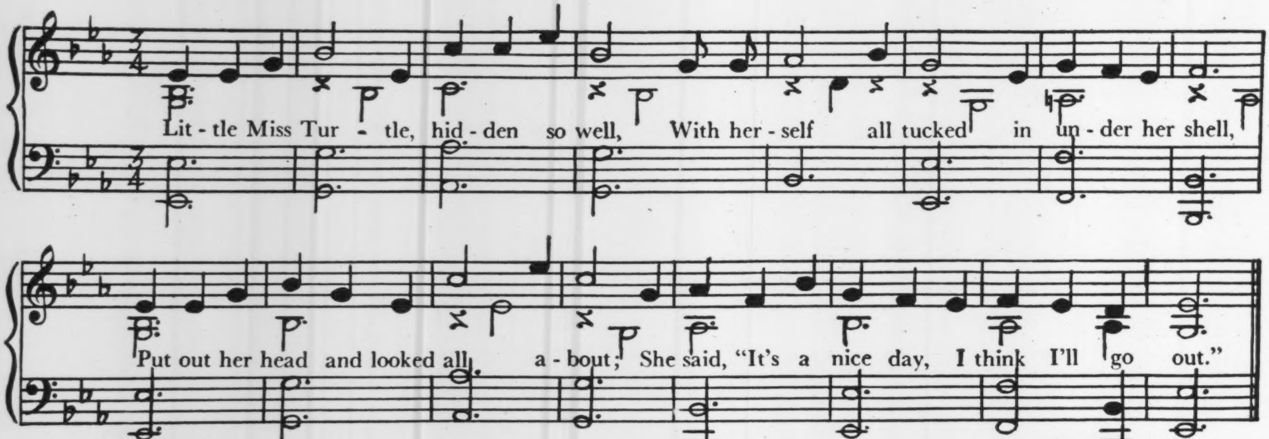
"See," Joe said, pointing to the mittens. "Aren't they pretty? I found them on a snowbank. Fuzzy must have picked them up somewhere and brought them home. Mother has gone to the restaurant now, but she was here when I found the mittens. She said if nobody claims them, I can give them to Betty." (*Continued on page 98*)

Two "Just for Fun" Songs

EVELYN WEISS

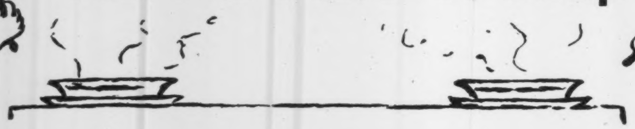
Little Miss Turtle

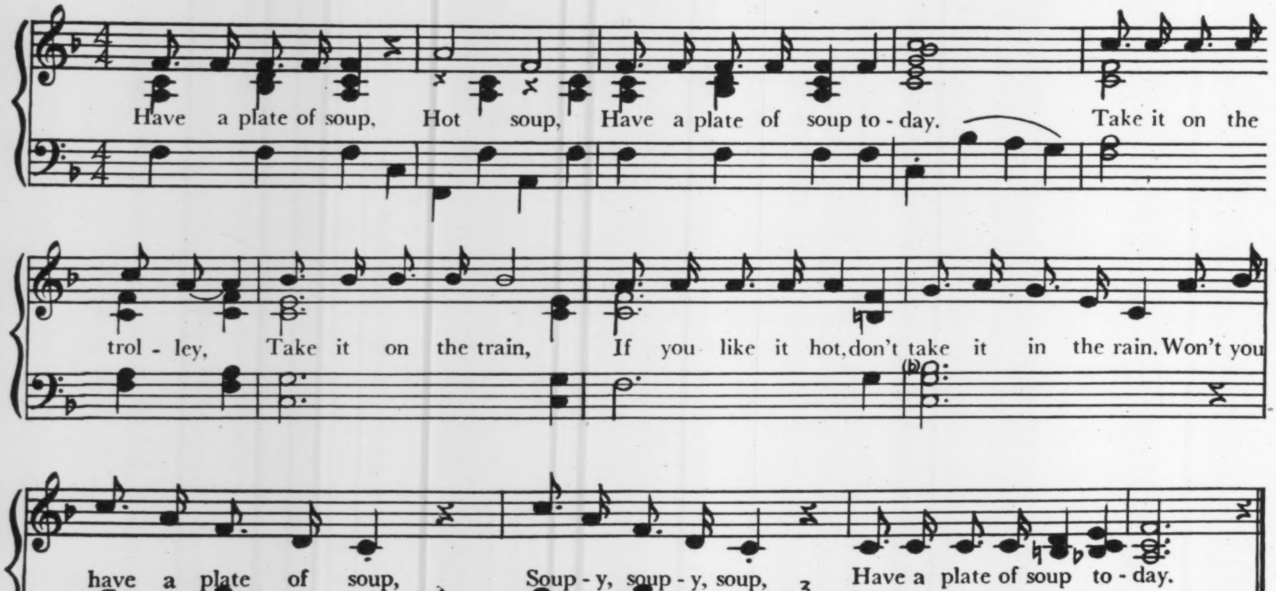




Lit - tle Miss Tur - tle, hid - den so well, With her - self all tucked in un - der her shell,
Put out her head and looked all a - bout; She said, "It's a nice day, I think I'll go out."

Have a Plate of Soup





Have a plate of soup, Hot soup, Have a plate of soup to - day. Take it on the
trol - ley, Take it on the train, If you like it hot, don't take it in the rain. Won't you
have a plate of soup, Soup - y, soup - y, soup, Have a plate of soup to - day.

Kindergarten and Primary Stories

Sam Snowman

M. Dorothy Woodruff

THE Man in the Moon looked down and winked several times that bright winter afternoon—but Dick and Marinda didn't notice him while they worked. The Man in the Moon felt in his bones that by the time he got to shining something would happen!

The children made the snow man all themselves where the sandpile had stood. First they made two stout cylinders for legs. Dick rolled the ball for the body. Marinda rolled the ball for the head. Dick helped Marinda put her ball on his.

"It's as round as a moth ball," said Marinda, as she took off her mittens to pat the head.

Dick went to the cellar for the shiniest pieces of black coal and for the brown hat Father wore when he took out the ashes. Marinda went to her room for an old bubble pipe.

Dick took the smoothest chunks of coal for eyes. He stuck a sharp piece in the snow man's face for a nose. Marinda put on bits of coal for buttons. Dick was almost sure that the snow man sucked a bit on his pipe as soon as it was in his mouth.

Marinda had an idea. "Let's call our snow man Sam," she said, and was almost sure that the snow man nodded his head *Yes*.

When the family sat down to dinner, Father said, "Quite a snow man you've got there."

Mother said, "That hat looks better on the snow man than it does on you, dear."

"It must be the shape of his head," said Father.

Bedtime came, as usual, very soon. Dick and Marinda went to the hall window and looked down. The whole rock garden looked as if snow had been put on with a sugar shaker. Where the sandpile had been stood Sam Snowman.

"Good night, Sam Snowman," called Dick and Marinda as they started upstairs.

"It will be a good night unless I can't make it," chuckled Sam Snowman to himself.

Yes, Sam Snowman had come alive! And as soon as the children had left the window, Sam Snowman was busy. First, he took off his hat, waved it over his head, and gave a big cheer.

Sam Snowman put on his hat, looked up at the sky, and waited until a cloud that was visiting the Man in the Moon had passed by. Then Sam waved his arm.

"Welcome back!" called the Man in the Moon. "How are you?"

"Very well indeed, thank you," answered Sam Snowman. "A little larger in the middle than I care to be, but that is not my fault. I was put in shape this afternoon by a little girl named Marinda and a boy named Dick. Last year their father and mother made me. Of course they helped; but then they were too young to do the job alone."

"Well," said the Man in the Moon, "it certainly wouldn't be winter if I couldn't have a chat with you."

"I need your help," said Sam. "I have a hankering to see something of this town."

"I've always thought that you made a mistake by sticking to front and back yards," said the Man in the Moon.

"It isn't that I haven't *tried* to go about," said Sam Snowman, "more times than I have buttons."

"Nonsense!" laughed the Man in the Moon. "You only *think* you've tried. Come on now. Pull, pull, pull! Up, up, up!"

Suddenly Sam felt as light as a feather. He lifted himself right off the sandpile. Before he knew it he was in the shed at the back of the house, tying Marinda's skates to the handle bars of Dick's bicycle.

Oh, what a fine night it was! Dozens of stars twinkled as Sam Snowman rode almost the whole length of Main Street. The lights were friendly, too, and he liked Main Street—"though not for a steady diet," he said to himself.

When Sam Snowman reached the post office a mail truck was ready to start off. Now he had always thought that if he weren't a snow man he'd like to be a mailman.

(Continued on page 98)

A Picnic on the "Beach"

Betty K. Wayne

THEIR faces pressed against the windowpane, Jimmy and Penny gazed sadly out of the window. They longed for something to do.

Outside a regular blizzard was raging. They had played in the swirling, capering snow for a while, but they had come in to thaw out. Their damp snowsuits were still steaming in the kitchen.

"Gee, I wish it were summer," sighed Jimmy.

"What?" asked his nine-year-old twin.

"Well, even if only for this afternoon," added Jimmy.

"What's the matter, children?" asked Mother from the kitchen doorway. "Are you having trouble deciding what to do?"

"Oh, yes," the twins answered.

"Now, if it were summer," said Jimmy. "Remember the fun we had at Monroe Beach last summer? We went swimming and had a picnic on the sand."

"Well, why not?" asked Mother smiling. The twins looked at her.

"How can we have a picnic and go swimming in the winter?" questioned Jimmy.

"Let's make believe," suggested Mother.

"Yes, let's!" said Penny hopping up and down.

"I'll put up the lunch," offered Mother.

"And I'll get the 'car' ready," said Jimmy.

"Then I'll get our beach toys and ball," added Penny.

Soon the house was bustling with activity for a beach picnic. Outside the wind whirled and blew furiously as though to tell the folks inside how foolish they were.

Mother packed some delicious looking sandwiches—egg and olive, jelly and peanut butter. For dessert, there were chocolate and vanilla cupcakes and tasty lemonade in a thermos jug. The lunch hamper was dusted and filled.

Jimmy got the 'car' ready. Four dining-room chairs made a front and back seat and the vacuum cleaner on a stool became the motor. All the tires were properly checked and the gas tank filled.

Penny found their bathing suits and beach ball, and, in case they got wet, some turkish towels.

"We're ready," Jimmy said.

"Daddy's not here," Penny suddenly exclaimed.

"He didn't go with us last summer, remember?" reminded Jimmy. "He came after work."

"That's right," said Penny.

"Jimmy can drive out," said Mother.

Jimmy handed Mother and Penny into the back seat. Then he put the hamper onto the right-hand front seat and climbed into the driver's seat.

"Oh, what pretty horses out there in the field!" Penny remarked after a few moments.

"Yes, aren't they," said Mother. "Look at the black one."

"I don't see any horses," said Jimmy.

"We went by so fast you missed them," laughed Mother.

Soon they were at the beach, and Jimmy had parked the car.

"You can go swimming and sun-bathing while I get lunch ready," said Mother.

The twins ran to their rooms to change. A few minutes later they bounded down the stairs.

"Last one in is a fraidy-cat," challenged Jimmy.

"I guess we both are," laughed Peggy. "Let's sun awhile."

Daddy's sun lamp made a fine sun. The children spread out their towels and lay down on them.

Mother brought out a cloth, laid it on the floor, and set out the food.

(Continued on page 98)

Song of the Piccolo

Catherine Marshall

Peter Piccolo lived in a little black house, lined with soft green velvet. It was a cozy place to live, but he did not stay there all the time. For Peter had a job to do. He played in a symphony orchestra and he had to practice every day.

Peter Piccolo worked hard. But the other instruments laughed at him because he was so small. The horns and the drums and the long trombones, the violins, the trumpets, and the golden harp told Peter he was wasting his time.

"You are so little," boomed the fat bass drum. "No one will ever notice you."

"You are nothing but a whistle," the big tuba said.

But the first bass viol, who was old and wise, hummed kindly to Peter, and this is what he said, "Work, work, little Peter Piccolo! Big or little, fat or thin, it always pays to do your job well."

Peter went on working as hard as he could.

One day he climbed out of his little black house and heard the other instruments buzzing with excitement.

The golden harp was primping her strings. "The Mayor is coming to our concert," she strummed.

"Who is the Mayor?" Peter wanted to know.

"Haw! Haw! Haw!" blared the tuba. "Peter has never heard of the Mayor."

Then the bass drum laughed. "What difference does it make to you?" he asked. "The Mayor will not even know you are here."

But the bass viol said in his deep, smooth voice, "The Mayor is the man who runs our city."

Everyone practiced busily to get ready for the Mayor's concert. Peter whistled with all his might.

When it was time for the concert to start, people came into the concert hall. They sat in their seats and rattled their programs. Then in strode the Mayor, very straight and tall.

The instruments all began to talk at once. The people thought they were tuning up, but really they were discussing the Mayor.

"He is big like me," the tuba bragged.

"He is handsome, too," said the harp.

"Handsome is as handsome does," said the big bass viol.

Peter Piccolo did not say a word. He was saving his breath so he could play well. And he did. How beautiful the music sounded! Peter was proud to have a share in giving a concert for the Mayor.

When it was done, the Mayor came up to visit the instruments on the stage. He stood and admired the golden harp. He smiled at the rows of violins. He stopped and spoke to the shining tuba.

"You are my favorite one," he said. "I like a fellow who makes lots of noise."

He did not notice Peter at all.

"Oh, dear!" shrilled Peter as the Mayor went away. "Why did I bother to try so hard?"

"Haw! Haw! Haw!" the tuba roared. "Who would notice you when I'm around?"

This time the bass drum had nothing to say.

But the bass viol said, "Keep working, Peter. If you had made a mistake tonight, then the Mayor would have noticed you. And that would have made you sad."

Peter decided the bass viol was right. He kept on doing his work every day. And again there was an exciting concert. This time the Governor was coming.

"Who is the Governor?" Peter asked.

The horns and the drums and the long trombones, the violins, the trumpets, and the golden harp bellowed and crashed.

"Peter never heard of the Governor!" they jeered.

But the big bass viol took time to explain. "The Governor is more important than the Mayor. He is the man who runs the state, and the state is bigger than the city."

So Peter blew and blew as he practiced for the Governor's concert.

Again the people rattled their programs. The Governor, who was fat and jolly, waddled to his seat in the second row.

"He is nice and fat," the bass drum said. "I am nice and fat, too."

"He eats too much," said the old bass viol.

But Peter was hardly listening. He was busy thinking over his part. He did an especially good job and he was sure the Governor would be pleased with him.

Like the Mayor, the Governor climbed to the stage. He winked at the trumpets and the long trombones. He bowed with respect to the first bass viol. Then he stepped over and tapped his fist on the tight-skinned face of the round bass drum.

"You are the fellow for me," he said. "You talk the loudest of them all."

He did not notice Peter at all.

"No one ever looks at me," Peter sighed.

"Just keep on working," the bass viol advised. "Your chance may come some day."

Peter was discouraged but he kept at his job. And so, on the next big night, he was ready. That was the biggest one by far, for it was the

(Continued on page 104)

STORIES FOR MIDDLE GRADES

The Big Cat

Frederick D. Brewer

We were all enjoying our holidays, and the keen, crisp, cold weather. It seemed that every fellow and girl in our crowd had received a new pair of skates for Christmas that year. The ice on the Des Moines River was nearly two feet thick and as smooth as glass, from the dam all the way up to Beaver Creek.

The ice cutters, down by the old Sixth Avenue bridge, were reaping winter harvest, cutting the ice into big cakes and floating them to the endless-chain elevator that carried cake after cake up the steep incline, into the huge icehouse.

The Des Moines River, you know, is one of the larger tributaries of the great Mississippi. And, speaking of the Mississippi, how many of you have ever seen a catfish? Probably many of you have, and they have ranged in size, no doubt, from a few inches to possibly eighteen inches in length. But say! That's nothing at all! You've never seen a catfish until you see a real Mississippi "Cat"!

"Hey, Fred!" It was George and Guy Dobson, with their skates dangling from their shinny clubs. Did you ever play Shinny? Great game. Something like ice hockey.

"Get your skates and come on! They're fishing at the river!"

"Wait for me!" I replied. "I'll be with you in a minute!"

I dashed into the house, grabbed my club and skates, told Mother where I was going, and we were on our way.

Our home was on the outskirts of Des Moines, not far from Crocker Woods, where there was a park right along the river. The wharf, in winter, made a fine place to put on your skates and, if you got cold, you could always build a fire on the ice, near the shore, but that was mostly for the girls.

By the time we reached the wharf, we had rounded up most of our crowd, perhaps nine or ten boys and girls, all good skaters and ready for an afternoon's fun.

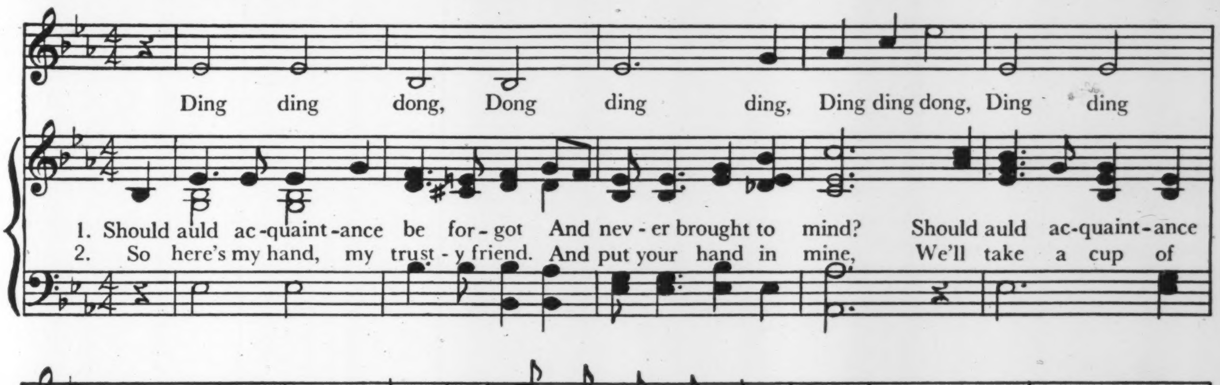
Most folks, when they go fishing, wait for summer and then find some quiet lake or stream, where they can go out in a boat and fish in comfort. But there is another kind of fishing that is done in

(Continued on page 101)

Auld Lang Syne

Edited and Arranged by ELVA S. DANIELS

This ancient Scottish folk tune was first put into written form by the famous poet Robert Burns. He was so taken by its lovely haunting melody that he wrote some verses of his own. Today it traditionally ushers in the New Year. The descant should be sung to imitate church bells. The bell effect is given by closing the lips immediately after singing each "ding" or "dong" and humming on the "ng" part of the word.


Ding ding dong, Dong ding ding, Ding ding dong, Ding ding dong, Dong ding dong dong. Bling bling bling bling bling bling bling bling, Bohm bohm bohm. Ding ding ding ding, Dong ding ding ding dong. Ding ding dong dong, Bling bling bling.
1. Should auld ac-quaint-ance be for-got And nev-er brought to mind? Should auld ac-quaint-ance be for-got. And days of auld lang syne? For days of auld lang syne, my dear, For days of auld lang syne, We'll take a cup of kind-ness yet For days of auld lang syne.
2. So here's my hand, my trust-y friend. And put your hand in mine, We'll take a cup of kind-ness yet For days of auld lang syne. For auld lang syne, my dear, For auld lang syne, We'll take a cup of kind-ness yet For auld lang syne.

Your Poetry Page

Good Morning, Year!

Ruth Dixon

The birds have washed their faces
And cuddle in a row
Upon a little frosty bush
That twinkles in the snow.

And up above our hilltop
The sky is very blue,
And all the birds are singing now
And we are singing, too.

For everything's beginning
Again today, so here
We wave our wings and hands and say
Good morning to the year!

Bird Neighbors

Mildred D. Shacklett

We must not forget bird neighbors
When cold spells colder grow
But set out suet and bread crumbs
On tablecloths of snow!
In turn they will remember
To sing a "thank you" song
And eat up harmful insects
When summer comes along!

The Cowboy's Life

James Barton Adams

The bawl of a steer,
To a cowboy's ear,
Is music of sweetest strain;
And the yelping notes
Of the gay coyotes
To him are a glad refrain.

For a kingly crown
In the noisy town
His saddle he wouldn't change;
No life so free
As the life we see
'Way out on the Yaso range.

The rapid beat
Of his broncho's feet
On the sod as he speeds along,
Keeps living time
To the ringing rhyme
Of his rollicking cowboy song.

The winds may blow
And the thunder growl
Or the breezes may safely moan—
A cowboy's life
Is a royal life,
His saddle his kingly throne.

At the Station

Catharine O'Connor

I like to go to the station
And watch the trains come in.
I like to look at the people
And guess where they have been.

I like to look at the engine
Waiting on the track,
And I wish that I were going
Or even coming back.

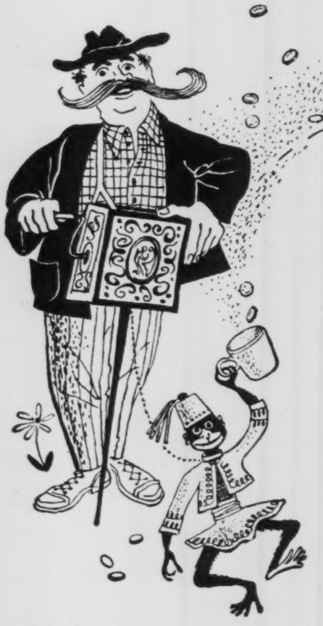
Hold Fast Your Dreams

Louise Driscoll

Within your heart
Keep one still, secret spot
Where dreams may go,
And sheltered so,
May thrive and grow—
Where doubt and fear are not.
Oh, keep a place apart
Within your heart,
For little dreams to go.

The Organ Grinders' Garden

Mildred Plew Meigs



Chances are, many of your youngsters never saw an organ grinder or heard the tunes he grinds out, but with this illustration to get them started, they'll love to visualize a garden full of organ grinders. The poem's rhythm matches its mood.

In the winter, in the winter,
When the clouds shake snow,
I know a little garden
Where the organ grinders go;

A cozy little garden
Where the fountain makes a fizz,
And round about the lattices
The sunbeams sizz;

Where underneath the bushes
In the nodding afternoons,
The frisky little organs sit
And spill their tinkly tunes;

While tingle, tingle, tangle,
Go the pennies in the cup,
As all the baby monkeys
Practice picking pennies up.

In the winter, in the winter,
When the sharp winds blow,
I know a little garden
Where the organ grinders go;

A giddy little garden
Where the fruit is always ripe,
And every grinning grinder
Sits and pulls upon a pipe;

While all the father monkeys
Hang their fezzes on the twigs,
And teach the baby monkeys
How to master little jigs;

Until at last the mothers come,
As day begins to fade,
And tuck the baby monkeys up
To snoozle in the shade.

In the winter, in the winter,
When the clouds shake snow,
I know a little garden
Where the organ grinders go;

A garden where the grinders
And the monkeys on a string,
Are pleased to wait serenely
For the coming of the spring.

Something Good

Author Unknown

Wouldn't this old world be better
If the folks we meet would say—
"I know something good about you!"
And treat us just that way?

Wouldn't it be fine and dandy
If each handclasp, fond and true,
Carried with it this assurance—
"I know something good about you"?

Wouldn't life be lots more happy
If the good that's in us all
Were the only thing about us
That folks bothered to recall?

Wouldn't life be lots more happy
If we praised the good we see?
For there's such a lot of goodness
In the worst of you and me.

Wouldn't it be nice to practice
That fine way of thinking too—
You know something good about me,
And I know something good about you?

Birthday Cake

Florence Eakman

A little cake upon the shelf
Is quite delighted with itself.
The frosting is of pink and white,
And I should like to take a bite.

And there are candles—five—I think,
With little holders white and pink.
I wish I knew who put them there.
I'm going to peek—I'll get a chair.

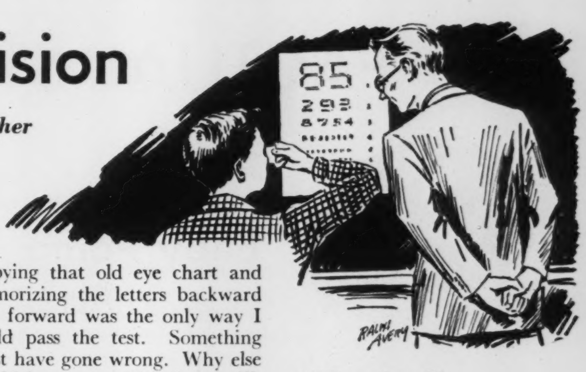
This one will do. No! I might fall.
You get it, Mother; you're so tall.
Please hold it down where I can see.
Oh, Mother! *Moooother!* It's for ME!

Permission to reprint these poems has been obtained from the following: the author, for "Good Morning, Year!"; the author, for "Bird Neighbors," published originally by the Methodist Book Concern; the author, for "Hold Fast Your Dreams," which is part of a longer poem; the author, for "At the Station"; Mrs. Ruby Terrill Lomax, for "The Cowboy's Life" from *Cowboy Songs* compiled by John A. Lomax; the author, for "Birthday Cake"; Marion Plew Buckel, sister of the poet, for "The Organ Grinders' Garden."

UPPER-GRADE STORIES

Poor Vision

Henry Fischer



THE boy held a cardboard over one eye and read the letters in the last four lines on the eye chart correctly:

"RMVPQTB
TWSJOHEPK
LAXKTRGBWSM
FBKNYCEUZDRAL"

Then he placed the piece of cardboard over his other eye, and read the same lines backward unerringly.

"Hmm, all right, Harris. Very good." Mr. Kurzon was puzzled. He was sure that George Harris' eyes were troubling him. "Why, that boy always squints when he looks at the blackboard, and he sits in the second row."

Another boy began to read the bold red letters of the eye chart, and the tall, lanky, middle-aged man took his horn-rimmed glasses off, and proceeded to wipe them, as he thought about George.

At the completion of the test, Mr. Kurzon started the language lesson. "Rudzinski, there's a simple sentence on the blackboard. Can you give me its subject and predicate?"

The small Polish boy gave the correct response, and other pupils were called on to analyze the sentence. The teacher erased the sentence and wrote another one in its place. "George Harris, please name all the nouns in this sentence," he said.

The boy squinted his eyes as he looked at the blackboard.

"Something is wrong here," the teacher thought to himself. "A boy with 20-20 vision doesn't squint, especially at such short distance."

When George had finished reciting, Mr. Kurzon said, "Harris, I want to see you after class. Don't get alarmed. I just want to ask you a few questions."

As the lesson continued, George squirmed uneasily in his seat. "What would Mr. Kurzon say if he knew I learned that eye chart? Copying that old eye chart and memorizing the letters backward and forward was the only way I could pass the test. Something must have gone wrong. Why else would he want to question me?"

Just then Mr. Kurzon called on him. The rest of the class snickered as George confessed that he hadn't been paying attention.

"I hope he asks me to read the chart again. I won't forget those letters for a month," George said to himself as he continued to form his strategy.

The bell rang at three o'clock. The class sprang up in unison.

"Hey, Georgie, c'mon," called one of the boys.

"I'll see you later, Smitty. Teacher wants to talk to me."

"What about?"

"Who knows?" But the wavy-haired boy with the freckles on his nose *did* know, and he was worried. He didn't want to wear glasses. He didn't want to be kidded the way he and his pals were always kidding Specs Morgenthal about his glasses. And Specs was the only boy with glasses George knew who even played ball.

Among all the other boys who wore glasses, George couldn't think of one he really liked. They didn't play basketball or baseball; some of them were grinds.

As his classmates merrily left the room he recalled how often he had called a boy "Foureyes"; and how tauntingly the others would call him a sissy. He classed any boy who wore glasses as a prospective teacher, a timid bookkeeper, or a henpecked husband.

"All right, Harris. Come here." Mr. Kurzon broke into his thoughts.

"Yes, sir."

"George, does your father wear eyeglasses?"

"Yes, sir."

"And your mother?"

"Yes," he admitted doubtfully.

Mr. Kurzon leaned far back in his swivel chair and eyed George. "Did you ever visit an eye doctor?" he asked.

"No, I never have. After all, I thought I read the chart very well." George winced as he spoke.

"Did you?" asked Mr. Kurzon. "Here's the cardboard. Go to the back of the room. I'll be back with the chart in a moment." The teacher left, and George was alone to ponder his predicament.

Mr. Kurzon soon re-entered the room and hung the white chart with the red letters on the front wall. "Now," he said, "start with the fifth line."

"RMVPQTB
TWSJOHEPK
LAXKTRGBWSM
FBKNYCEUZDRAL"

The teacher stared as George began to read backward what he had learned so well.

"George, when you see a boy wearing glasses, what do you think of him?"

"Nothing."

"Say what's on your mind, Son. Just (Continued on page 102)

The Lost Will

Alice M. Read

RALPH AVERY

DEBBY, have you been over to the Judge's again?"

"Yes, Mike."

"Why don't you give up? You will never find that will."

"Grandfather Wilson made that will out for the Judge. He told Mother so before he died," Debby reminded her cousin.

"Did it ever occur to you that the Judge might have changed his mind and destroyed that will?" asked Mike.

"He could have, but I'm sure he didn't. Let's go to the kitchen and ask Mother if we can have some lunch and then go back over there and hunt again."

Mrs. Wilson listened to her daughter's request for an early lunch and smiled. "Your father isn't coming home for lunch today. We three will eat right here in the breakfast nook and you can be on your way," she agreed.

"Aunt Grace, don't you think Debby is foolish to keep on hunting for that will?" asked Mike.

"Mike, I think the Judge really made a will. If it can be found, it may mean a great deal to Aunt Kate, so I don't mind Debby's hunting," answered Mrs. Wilson.

"Aunt Kate told Mother that she wouldn't have enough to live on unless the Judge provided for her in his will," Mike said. "My mother says that she is too old to look for another position."

"She shouldn't have to work any more," declared Debby. "The Judge always intended to leave her his home and enough money to keep her. If the will isn't found, distant relatives will get all the money. They never did anything for the Judge. Why, that Forest Eden is the only one that ever even came to see him."

"He was here about three months before the Judge died, wasn't he?" asked her mother.

"Yes. You know, Mother, Aunt Kate said he insisted that the Judge told him he had never made a will, but still he kept hunting for something, when he thought nobody was watching him."

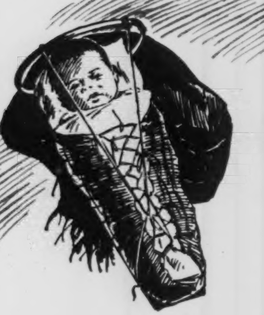
"He told Aunt Kate that she could stay in the house till the first of the month. I think he is trying to be good to her," insisted Mike.

"Well, he should be," declared Debby. "She kept house for the Judge for over forty years."

Debby and Mike and all the other children in that neighborhood had played in the Judge's big front yard when they were little. The Judge had lived alone, except for his housekeeper, in the big red brick house since his wife had died over forty years before. He had never had any children of his own, but he had been a friend to every child in Lake View.

Mrs. Foster, his housekeeper, was "Aunt Kate" to all the boys and girls that came to the Judge's. Debby and Mike were the only two of their crowd that still lived in the neighborhood. After the Judge passed away they had been more faithful than ever to Aunt Kate. (Continued on page 104)

FACTUAL STORIES *FOR PRIMARY AND MIDDLE GRADES*



Baby Pomp

Caroline W. Thomason

PERHAPS Baby Pomp is the only infant who was ever carried five thousand miles on his mother's back, swinging from a *calcleep,* or cradle, made from the skins of wild animals.

Baby Pomp was born in February, 1805, at Fort Mandan in the land of the Dakotas. Two months later his mother, Sacajawea, a Shoshone Indian woman, was chosen as a guide for an exploring party traveling west to the Pacific Ocean. This history-making trek, led by Captain Meriwether Lewis and Captain William Clark, was under the auspices of President Thomas Jefferson.

The baby's name was Jean Baptiste Charbonneau, but Captain Clark called him Baby Pomp (from an Indian word for "first-born"), and the other thirty-four members of the expedition adopted the name. His father was a French *coureur de bois,* who was familiar with the dialects of the western Indians, and so had been employed as an interpreter.

Sacajawea was wild with joy when she was made guide. Some five years before, when she was eleven or twelve years old, a Sioux tribe had stolen her from the Shoshone Indians, whose hunting grounds were away toward the Shining Mountains (Rockies), far, far to the west.

She laughed with happiness, and sang to her baby son:

"We are going, Baby Pomp,
Where the Shining Mountains rise!
With my people you shall romp,
The Shoshones, brave and wise."

Scarcely had they left Fort Mandan when a sudden strong wind tipped over their canoe as they were riding up the Missouri River. Sacajawea knew that in this canoe were important papers, medical supplies, and measuring instruments. Without a moment's hesitation, and with Baby Pomp on her back, she swam in the cold water, and succeeded in rescuing a large part of the valuable cargo. Baby Pomp was delighted with the swim!

On another occasion, Baby Pomp was in great peril. Near what is now Great Falls, Montana, Sacajawea and other members of the party went down a steep hillside to see the surging waters of the Missouri River. The papoose was asleep on the ground under a tree. There came one of the treacherous mountain cloudbursts that take travelers completely by surprise. Captain Clark reached the papoose and carried him to safety, but the *calcleep* was washed down the steep ravine and never recovered.

Where Helena, Montana, is now located, Sacajawea was overwhelmed with delight, for she knew by certain signs that the Shoshones had been there not too long before. Poetically she told her baby:

"Last winter here encamped my people,
Here stood teepees of Shoshones.
Behold that pine tree towering yonder.
See, the bark is taken from it.
Inner wood is sweet to Indians—
Gives them food when they are hungry."

Baby Pomp never was hungry on that long trip. Sacajawea often let him chew on the drumsticks of grouse and pheasants, and she would place ripe berries in his mouth. He liked tiny bites of the savory *wapato* baked over hot coals. (Wapato is a wild root tasting something like a potato.)

Sacajawea, whose name means "Bird Woman," was as gay as any bright bird as she walked gracefully ahead, pointing out the trails which she recalled from five years before. She told Lewis and Clark about a pass through the Rockies. *(Continued on page 101)*

Bubbles on the Beach

Ruth K. Kent

Ralph Avery

TOMMY scrambled out of his uncle's car as soon as it was parked on the sandy beach. His uncle had promised him a surprise, and Tommy was anxious to see what it would be. Since Uncle Ed had a job at the zoo in the city, Tommy was pretty sure he could guess the surprise.

"Well, Sonny," said Uncle Ed as he stepped out of the car, "let's see if we can find that surprise."

"Look how big this beach is. There must be a mile of sand out to the ocean," Tommy remarked.

"Yes, there are several sandspits like this along the coast of Washington. Of course, the tide is nearly out now. That's why the Pacific Ocean looks so far away. But let's start walking and looking."

Tommy walked along the damp sand beside his uncle. "You think you're going to surprise me," he laughed, "but I bet I know what you're looking for."

Uncle Ed stopped and looked down at Tommy. "Well, tell me what it is."

Tommy grinned. "It's some kind of fish, or crabs maybe."

Uncle Ed shook his head. They were nearing a place where the ocean lapped in little ruffled wavelets at the beach. "You're wrong," said Uncle Ed. "We're going to look for bubbles."

"Bubbles!" shouted Tommy. "Look at those little waves—a million bubbles. But I don't see any surprise in that."

Tommy picked up a few stones and threw them into the water. He liked the little splashes they made and the rings that spread out from the splash. He watched until the rings came right to the shore. Tommy was disappointed but he didn't want Uncle Ed to know. This trip to the beach had promised so much. Now *bubbles!* But Uncle Ed had been nice to bring him. They had had a good ride down here and he'd bought Tommy ice cream and pop. He didn't want to disappoint his uncle so he said, "Well anyway, I never saw so many bubbles before."

Uncle Ed put an arm around Tommy. "Time I quit teasing you," he said. "Really, Son, we *are* going to look for bubbles—pretty glass balls which we'll find on the beach—and colored green, amber, or purple."

Tommy laughed heartily. Now he knew that Uncle Ed was fooling. "Sure," he said, "we'll look for knives and forks too."

"I'm serious," said Uncle Ed. "These glass balls or bubbles drift here from the waters around Japan." Uncle Ed sat down on a piece of driftwood and wiped his forehead. "You know, our fishermen use cork bobbers on their fishing nets but the Japanese haven't enough cork so they make glass balls to keep their nets afloat."

"That must be pretty," said Tommy.

Uncle Ed continued, "The only thing that holds the balls is the fishing net. In time the net rots away and the balls start riding the tides across the ocean. The winds help them along and finally the westerly winds blow them to our shores."

"How big are they?" Tommy asked.

"Some are as big as a tennis ball, others as big as a basketball," said Uncle Ed.

"But where can we find them?" asked Tommy. "I don't see any."

"The sandy beaches are best," Uncle Ed explained. "The balls break when they are washed up on the rocks. Usually they are found nestled alongside a log or a piece of driftwood. I think we'll find some today. Winter is the best time. And, there was a wind storm the other night. That's why I decided to come today."

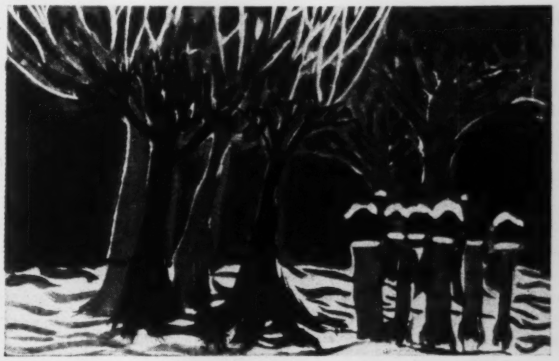
"Look at that island," Tommy pointed. "I wish we could get out there." *(Continued on page 101)*

Do you often feel at a loss during art period? Does the instruction, "Paint anything you wish," fail to produce really creative results from the majority of your class? *THEN THESE FOUR PAGES ARE PLANNED FOR YOU*

Here Are Ways You Can
START CHILDREN TO CREATE

ELSE BARTLETT

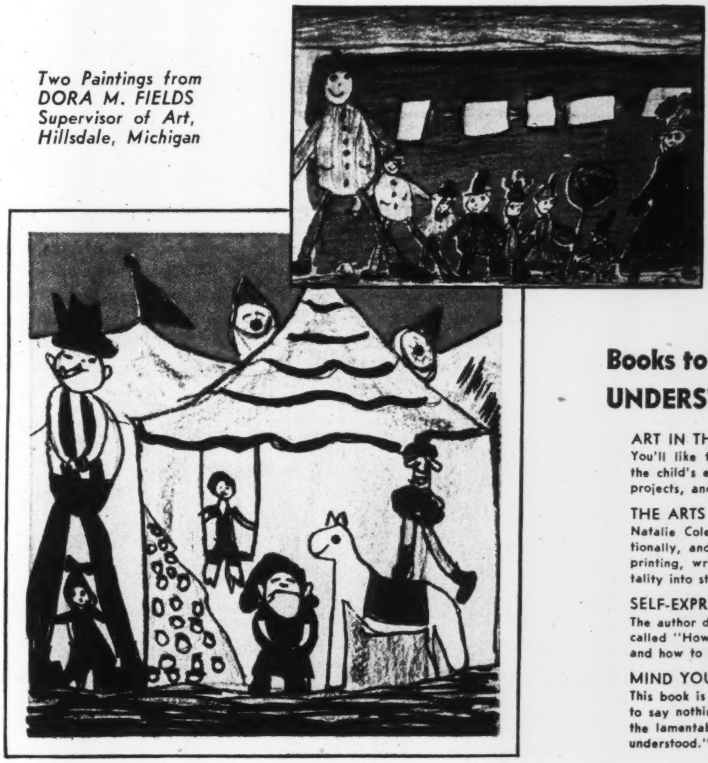
- Children's imaginations must be stirred and they must be fired to express themselves freely.
- You must build the children's confidence in their own work by your attitude and the way you show your reactions.
- Watch their drawings for individual ways of presenting things and encourage this.
- Teach yourself to recognize child portrayal of ideas so that you do not have to ask shattering questions.
- Avoid showing a child how to paint it your way—suggest ways for him to carry his own ideas further.
- You can discover and help the children who find that their greatest difficulty is their inability to put an idea on paper.
- Stimulate and develop children's powers of observation, so necessary to any type of original work.
- Free children from inhibitions like bitterness, envy, hate, so that their emotions will run into creative channels.
- Provide suitable materials for the art lesson at hand, and stress a few definite art principles to use as tools.



From Narberth School, Narberth, Pennsylvania

A SENSITIVE CHILD who has fear finds it hard to blossom into self-expression. When he feels someone has a loving interest in him, he begins to feel happy again. I am reminded of a child who was trying to make a picture. He was new and afraid. I didn't discover it immediately, but here he was, with a new teacher, in a room filled with strange children. I went to him and asked, "Aren't you a new little boy?" He looked into my eyes and said, "I have only been born six years!" Just that brief contact released the tension, and soon his fingers flew!

Timid children are likely to be very creative. They are little dreamers, but with a crayon they have fewer inhibitions. —Dora M. Fields



Two Paintings from DORA M. FIELDS Supervisor of Art, Hillsdale, Michigan

Books to answer your questions on UNDERSTANDING AND ASSESSING CHILDREN'S ART

ART IN THE SCHOOLROOM, Manfred L. Keiler

You'll like the 120 suggested assignments for starting art lessons. Each assignment is based on the child's experience in his daily life, his observations, his community, his imagination, his group projects, and his holiday projects. University of Nebraska Press, 1951, $4.00

THE ARTS IN THE CLASSROOM, Natalie Robinson Cole

Natalie Cole is one of the first to tell graphically what she says to children to stir them emotionally, and how she fires them to express what they feel in painting, working in clay, block-printing, writing, and dancing. This book would help the teacher of any subject to put new vitality into student work. John Day Co., 1942, $2.50

SELF-EXPRESSION THROUGH ART, Elizabeth Harrison

The author demonstrates the purpose of creative art teaching in today's curriculum. One chapter is called "How to Assess a Child's Painting." You will also find art lessons by the month and grade, and how to plan a comprehensive program. Charles A. Bennett Co., 1951, $4.00

MIND YOUR CHILD'S ART, Laura Bannon

This book is directed to parents, but Laura Bannon's admonition, "Your most difficult task will be to say nothing at the right time," is equally valuable to teachers. She has done something about the lamentable fact that "the Art of Children is now widely discussed, but it is still widely misunderstood." Pellegrini and Cudahy, 1952, $2.75

teaching children how to THINK LARGE

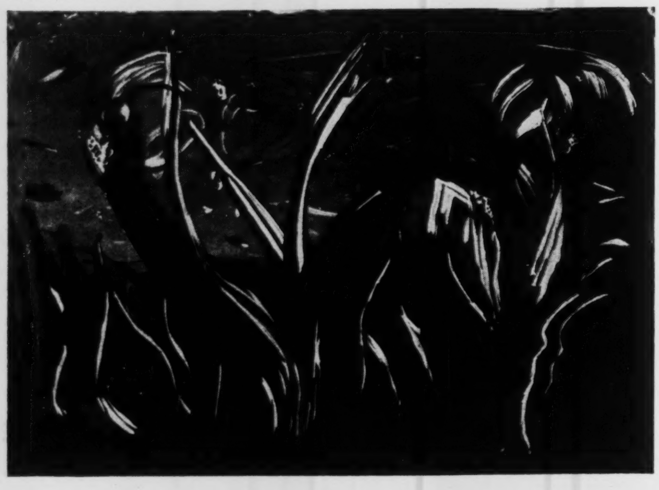
> **"At the first sign of some child painting something big and strong, the teacher should hold it up and praise it. It doesn't matter whether it is terribly good or not. If it isn't so good that in itself will encourage others who know they can do better."**
>
> *From* The Arts in the Classroom—*Natalie Robinson Cole*
> *Used by permission of John Day Co., Inc.*

ONE way to get young children to think large is to tell them to remember or imagine what they are going to make, and then pretend they are walking up close and taking a good look at it. For example, on a zoo trip, all youngsters crowd around a cage to get a good view of the animal inside. A picture made from a close-up is much better than one made from a great distance.

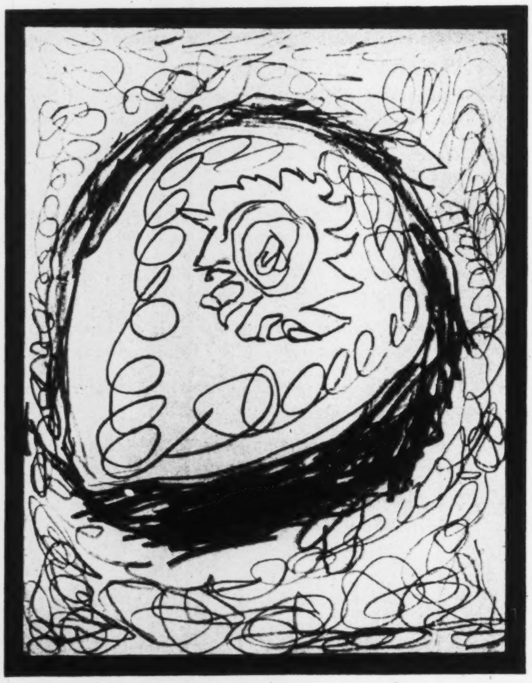
Drawing or painting a picture large, in whatever space it is to occupy, is as effective as telling a story in a few words, instead of a great many.

It is natural for children to paint large. So encourage them to do this, by giving them large crayons or large brushes. Then it will be impossible for them to work small.

The project which many towns sponsor—letting children paint their original pictures on store windows at Halloween—is one good way to develop the ability of small children to paint on spaces even greater than their own height.



Finger painting by a pupil of Pattie Allen

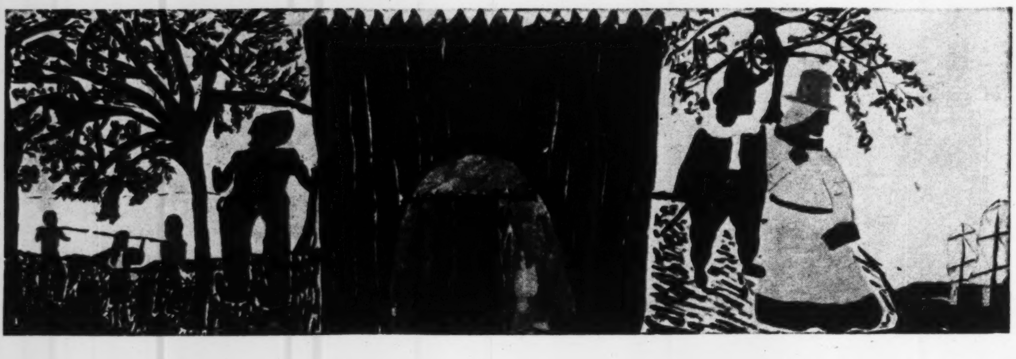


Drawing by a preschool child—from Paulinea K. Sipes

Reason—Method—Result

CHILDREN paint large with ease, eliminating tension and cramping. ● Painting directly, in large masses, is a good way of working. Another method—making outlines first in one color, all over the area—helps make a well-designed picture. ● Filling all the space on the paper gives a more dramatic effect than a drawing surrounded by emptiness.

ONE major requirement of panel making is that it contain some very large figures, dominating to such an extent that they fill the paper. Smaller ones can suggest the perspective, if placed properly in the picture.
—Annabelle Bergfeld



"John Smith's Virginia"

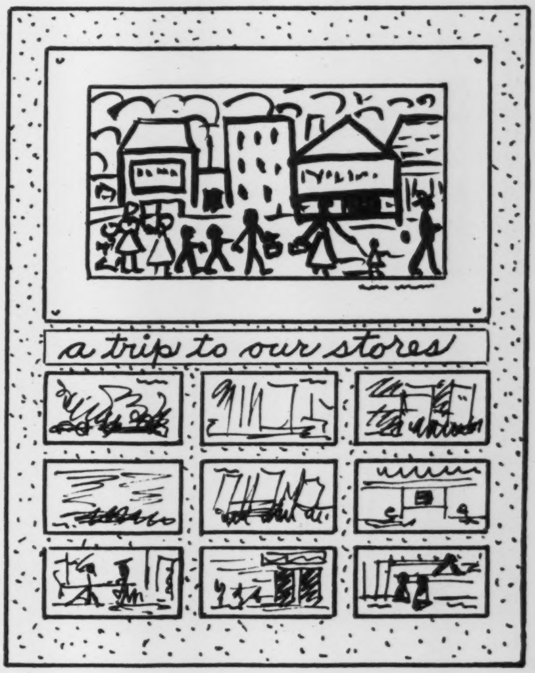
An Art Environment Stimulates an IMPULSE to CREATE

Helen Cooke Carr
Primary Teacher, San Jacinto School, El Paso, Texas

TO STIMULATE an impulse for creative expression in my second-grade children, I planned to provide a physical and mental art environment in our classroom. The first thing was to make the room colorful and inspirational. With the help of the children I made it bright and cheerful by using flowers, plants, curtains, pictures, displays, and books. The social-studies unit theme was carried out as much as possible in the decorations and in the art work.

INTEREST CENTER

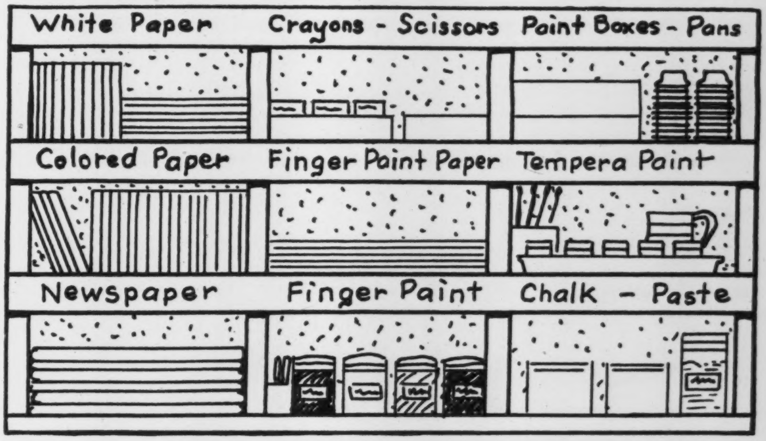
ART GALLERY


a trip to our stores

AN EXHIBITION PLACE was made for our art work, in the most available space. We called this our Art Gallery. All the children's work was displayed there, whether good or bad, and changed often in order to maintain interest and encourage each child by letting him see his own work on display. Before showing any of the children's work, we had a discussion on how to criticize constructively, how to accept criticism, and how to be considerate of one another's feelings.

In a corner we made what we called our Interest Center. This was to be kept beautiful by the children. They used flowers for decorations, pictures, or unusual toys, or anything they wished, to make the place attractive.

ART CENTER



THE ART CENTER was a shelf unit in which we placed all the different types of media that were available. In the group of children who were free to work here at one time, each child could choose the medium and materials which he needed. Children were appointed to be responsible for the order and neatness of the art center, as well as the rest of the room.

By setting up an environment in our classroom and letting my children work and live with art, I find that they express themselves by arranging things, building something, or creating something.

When Children Plan the Display They Are Not

BORED WITH THE BULLETIN BOARD

PEG L. STAPLETON

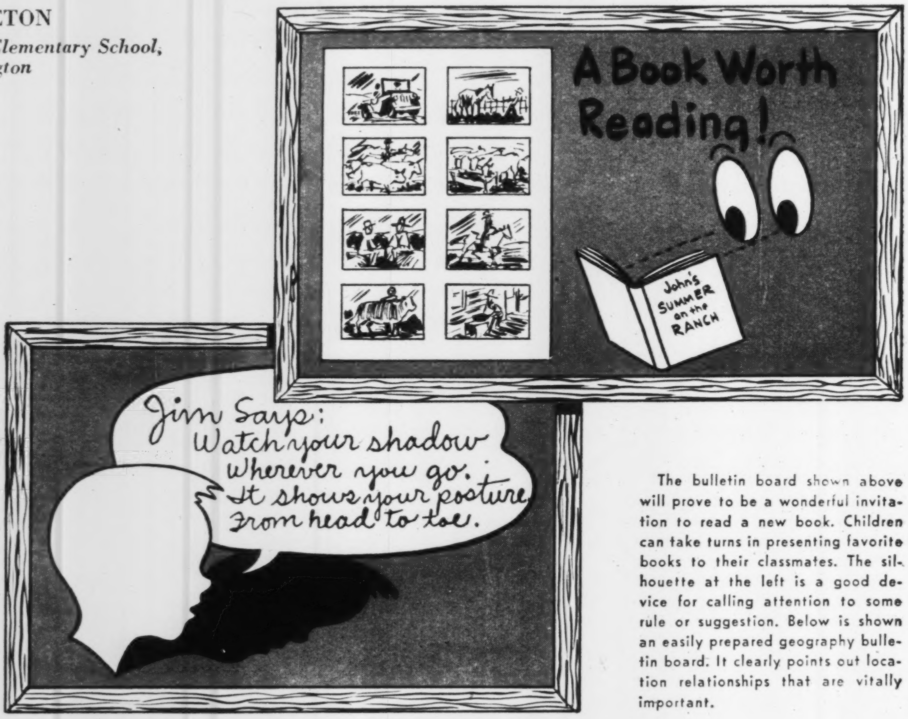
Teacher, Fifth Grade, Hoover Elementary School, Yakima, Washington

WHETHER it be an entire wall covered with cork or a portable display, make your bulletin board the center point of attraction. It may be used to introduce a new unit, to exhibit information gathered on a certain subject, or to show various pupils' art work; but the rules of display are always the same: (1) Keep the exhibits simple, current, and pertaining to room projects. (2) Make the children responsible for change of exhibits. They will gain ideas about balance, design, harmony, and color. They will have a real reason for measuring accurately.

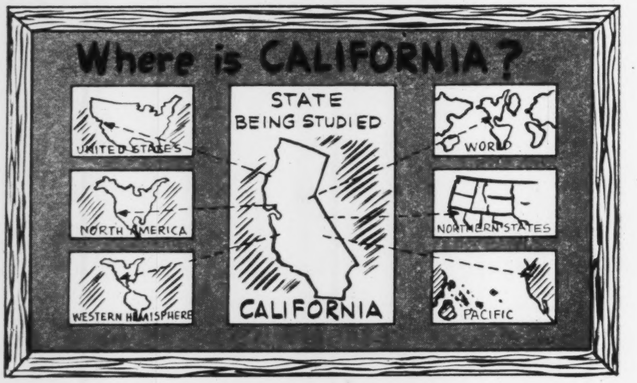
My class had prepared a lovely bulletin board entitled "Here Is Spring." The next morning we had snow. Someone suggested adding a **W** and a question mark, and our bulletin board read "Where Is Spring?" When warm days came, it reverted to its original form.

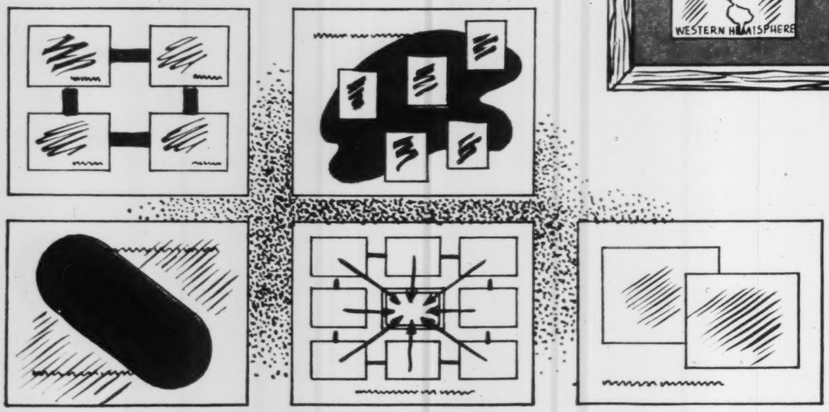
Use different patterns or abstract scatterings. Black music notes, green leaves, white snowflakes, or any simple symbols will help to set the stage. Strips of colored paper or mounts in contrasting colors will sharpen up the exhibit. Insist upon good labeling so that the board is sure to tell a story.

Each new project will supply new enthusiasm for well-planned displays. A first attempt will insure greater success for the next one. Before long your class will realize it's impossible to be bored with a bulletin board.


A Book Worth Reading!
John's SUMMER on the RANCH
Jim Says: Watch your shadow Wherever you go. It shows your posture From head to toe.

The bulletin board shown above will prove to be a wonderful invitation to read a new book. Children can take turns in presenting favorite books to their classmates. The silhouette at the left is a good device for calling attention to some rule or suggestion. Below is shown an easily prepared geography bulletin board. It clearly points out location relationships that are vitally important.


Where is CALIFORNIA?
STATE BEING STUDIED
UNITED STATES
NORTH AMERICA
WESTERN HEMISPHERE
CALIFORNIA
WORLD
NORTHERN STATES
PACIFIC



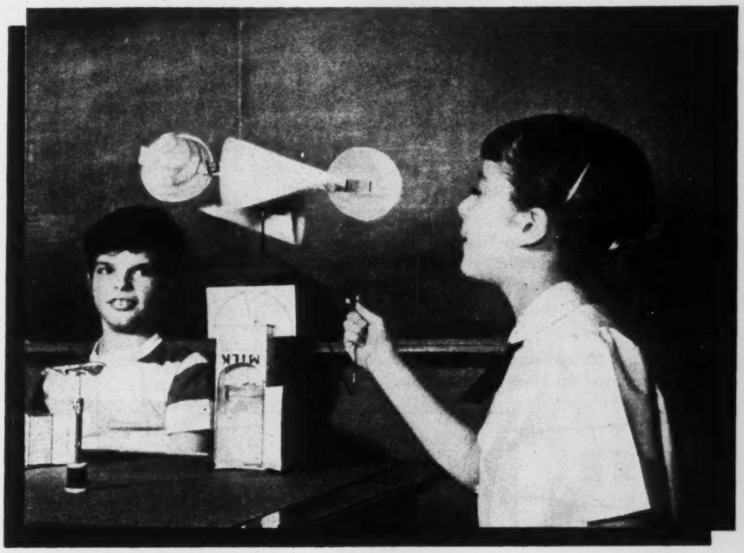
Try These Devices

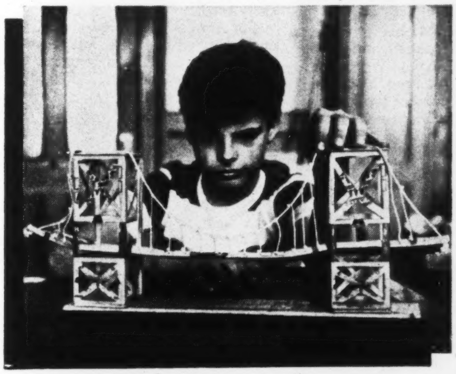
1. Make double letters by using two shades or contrasted colors, one partially over the other.
2. Paint corrugated paper to obtain unusual effects.
3. Do yarn writing by fastening yarn to paper with rubber cement.
4. Cut out letters from newspaper advertisements.

HAROLD N. UNDERHILL
Took These Pictures of Projects Designed by
HERMAN SCHNEIDER
Supervisor of Science Education in New York City

MILK CARTONS and INGENUITY

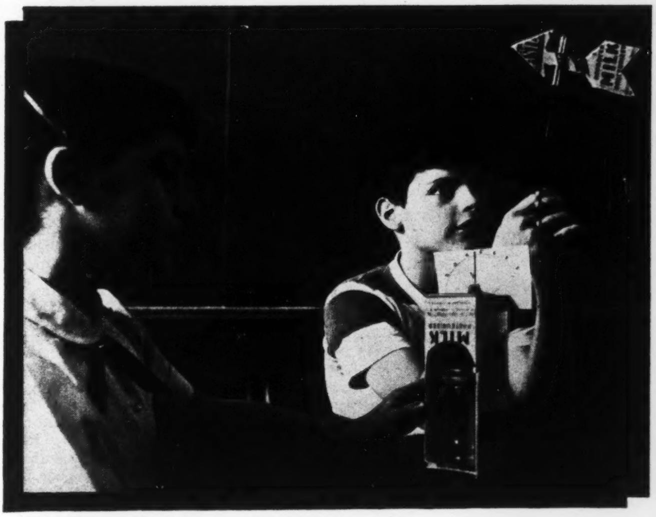
DON'T throw milk cartons away! When they are empty, rinse them out and allow to dry thoroughly. Then combine them with spools, pins, pencils, paper cups, and so on, to make useful models for science class—models that will really work! A windmill, crane, and dump truck are just a few of the many possible projects you can undertake.





THE bridge, at left, and the anemometer to measure wind velocity, above, illustrate engineering principles. The air-current indicator, above, revolves on a common pin. The bearing is half a snap fastener.

SEE Connie's cattle car with pencil axles! Her class also made trailer trucks, sleighs, and buses while studying transportation.



A BALLOON stretched over a glass jar becomes a barometer. A thread is attached to the balloon and then to the needle on the dial so that the air pressure is registered. A penny weight keeps the threat taut. The weather vane was made from a coat hanger, a glass vial, and a carton.

Teachers will want this . . .

NEW SPRING CLASSROOM CALENDAR

for Grades 1 • 2 • 3

MY PLACE AT THE BREAKFAST TABLE
1953 MARCH 1953
SUN. MON. TUE. WED. THU. FRI. SAT.
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31

Better Breakfast Teaching Aid

Edited by Laura Oftedal, Laboratory School, University of Chicago

This Full Color Classroom Breakfast Calendar teaches the importance of a good breakfast and helps to establish better breakfast habits among children. It will aid children in the primary grades to learn about numbers, days, weeks, and months. A breakfast activity idea is suggested for each month.

For the Teacher . . . a 24-page Teacher's Manual furnishes complete instructions with illustrations for a classroom breakfast party . . . authoritative background nutrition facts and additional suggestions for interesting learning experiences.

For Children . . . 30 Leaflets in picture form for coloring, prepared for class or home use.

A Classroom Breakfast Party
FOR GRADES 1 2 3
fruit
cereal
milk
bread
butter
egg
bacon

FREE

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Please send me FREE Breakfast Teaching Unit for GRADES 1 • 2 • 3.

Name____________________________
PLEASE PRINT

Address__________________________

City________________Zone____State____

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A Picnic on the "Beach"

(Continued from page 87)

After a while she said, "Our lunch is ready." They ate hungrily until the food was all gone.

"I don't know when I've enjoyed a picnic more," said Mother.

"I'll clear the lunch things away if you will read to us," offered Penny.

"I'll help," said Jimmy.

So Mother read aloud from their favorite storybook while the children worked.

"Now, how about a game of ball?" Jimmy suggested.

The beach ball was too big to use in the house, so Mother invented a scoring game that could be played with Penny's little rubber ball that came with her jacks.

Mother came to the kitchen door after a short absence during which she had made some dinner preparations. "It's almost five thirty!" she told them.

"Time for Daddy to come home," announced Jimmy. "Someone is on the porch now."

The door burst open and in walked Daddy with snow coating his clothes and even his eyebrows. "Brr! What is this?" he asked in surprise. "Bathing suits in January?"

"We've been to the beach for a picnic," Penny explained.

"The beach!" Daddy echoed.

Then they began to tell him all about their afternoon.

Sam Snowman

(Continued from page 87)

This was too good a chance to miss! So Sam parked his bike and climbed right in the back of the truck.

The driver stopped his truck at every postbox they passed, and every postbox had letters in it. When they went over big bumps, Sam Snowman pushed the mailbag farther back in the truck. Every time the driver turned around to see what caused the noise, Sam Snowman got as far down as his snow knees would allow him. (Later, when the driver pulled the mailbag out of the truck he couldn't figure out why the floor of the truck was wet.)

When the mail truck was passing the statue of George Washington, Sam Snowman jumped out, for he spied a milk wagon going the other way. He went right over and hopped in one of the open doors.

As he hopped out near the post office Sam looked back and saw the milk-truck driver scratching his head. He couldn't imagine why the milk bottles had suddenly sported stovepipe hats!

Next Sam got on the bike and headed for the school grounds. He leaned the bicycle against the wall of the school by the front door.

Sam sat on the steps and put on Marinda's skates. Then he skated over to the children's slide, took off the skates and climbed up the steps of the slide. Down he slid. Whee! Boy, that was fun! He went again and again. He counted thirty-one times, and he didn't count them all. (The school children who tried the slide the next morning found it coated with ice.)

Suddenly he caught sight of the drinking fountain on the playground so he skated over and tried the handle. Nothing happened. He turned the faucet once again. He jumped just in time, for an enormous icicle popped out and fell to the ground with a thud.

Sam Snowman bent over to pick up the pieces—three pieces there and four pieces here. "That's seven," said Sam, as he pushed the bits of icicle in convenient spots in his snow body—one behind his left ear, one behind his right ear, five like extra buttons down his chest. Then he picked up three more pieces and put them where his left hip pocket should be and two other pieces he put where his right hip pocket should be.

Sam had an idea, so he got on his bike and pedaled home as fast as he could go. He put the skates and bicycle back in the shed where they belonged.

Then Sam carefully climbed up on the roof. Outside of Dick's window he fastened two of his largest icicle pieces. Outside of Marinda's window he fastened the others. There they sparkled in the moonlight—three icicles, a space, two icicles; four icicles, a space, one icicle.

"Three and two are five," said Sam. "But then, so are four and one." He didn't seem to be having any trouble with his arithmetic.

"Now I'll go back to my place on the sandpile where Dick and Marinda expect to find me in the morning," Sam Snowman decided.

Just as he started to back off the roof so he could slide down the drainpipe, the snowy blanket covering the rooftop began to slide! Sam waved his arms and tried to grab hold of something, but there was nothing he could reach. Faster and faster came the sliding blanket of snow! Down it went, carrying Sam with it, over the eaves and down onto the sandpile directly beneath.

Next morning when Dick and Marinda came out of the house they found that where Sam Snowman had stood the night before there was now a huge pile of snow.

"Oh, poor Sam Snowman!" Marinda exclaimed.

But Sam didn't mind really. Worn out from his night's adventures, he had settled down to a long rest under his cozy snow blanket. After all, he'd be back next year!

The Mystery of the Mittens

(Continued from page 85)

"Where is Betty?" asked Gail.

"Betty is in the house now. She has a cold. She hasn't seen these mittens yet, but she will think they are pretty, I know," Joe replied.

Gail did not look toward Steve. She just kept looking at the red mittens. She was thinking about how hard Mrs. Barnes worked as a helper in the restaurant kitchen. And she knew there were lots of things Joe and Betty needed that their mother couldn't buy for them.

Gail heard Joe saying, "I hope we'll find out who lost the mittens. We're going to look in the newspaper Lost and Found column. If you hear of any little girl who has lost some mittens, send her to us. They are too pretty to be lost. But if nobody calls for them, I'll be glad for Betty to have them."

Suddenly Gail smiled at her brother and gave a little shake of her head.

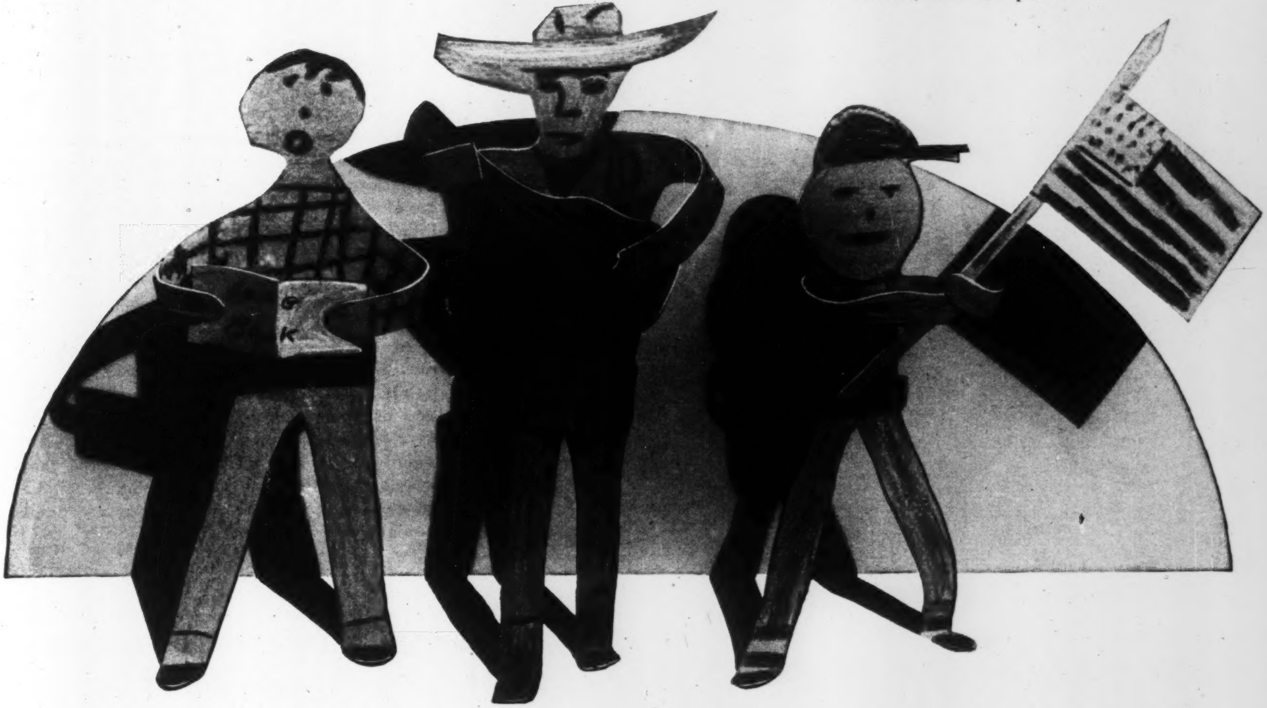
"If we hear of anybody," she said to Joe, "we will let you know. They are certainly lovely mittens, and they will be nice for Betty to have if nobody calls for them."

The children started back home. When Joe could not hear them, Steve said, "Well, Dr. Watson, what are we going to tell Mother?"

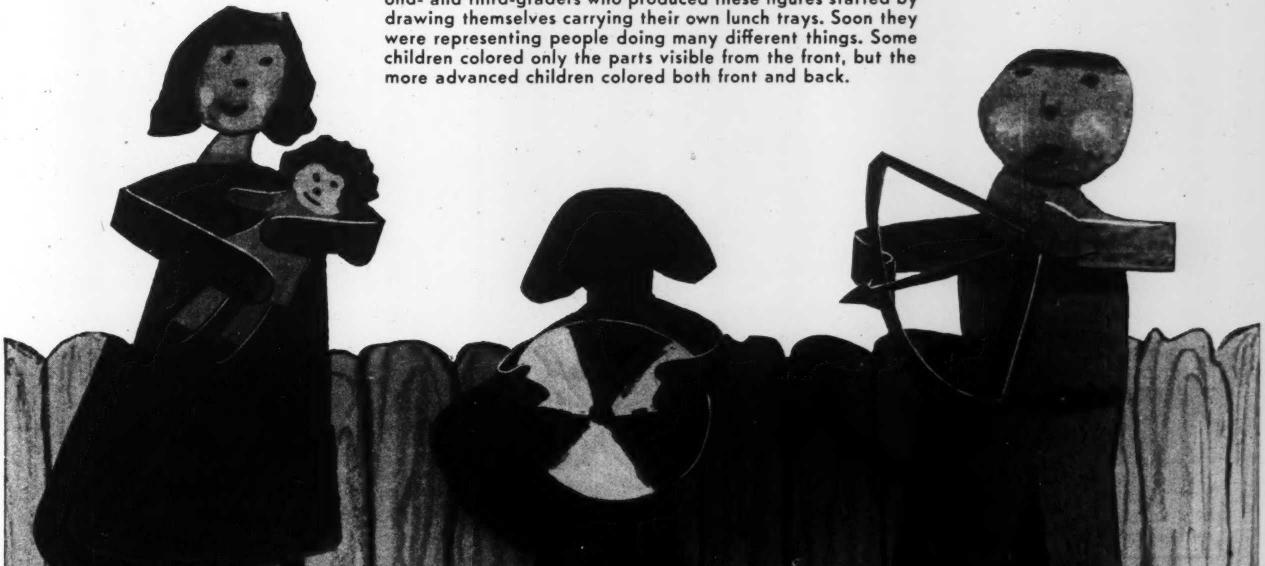
"We will tell her," Gail said happily, "that she dropped the envelope when she got out of the car. Fuzzy came along and picked it up. And you are such a good detective that you found the mittens. But she will be glad we left them for Betty, I know."

FIGURES *with a third dimension*

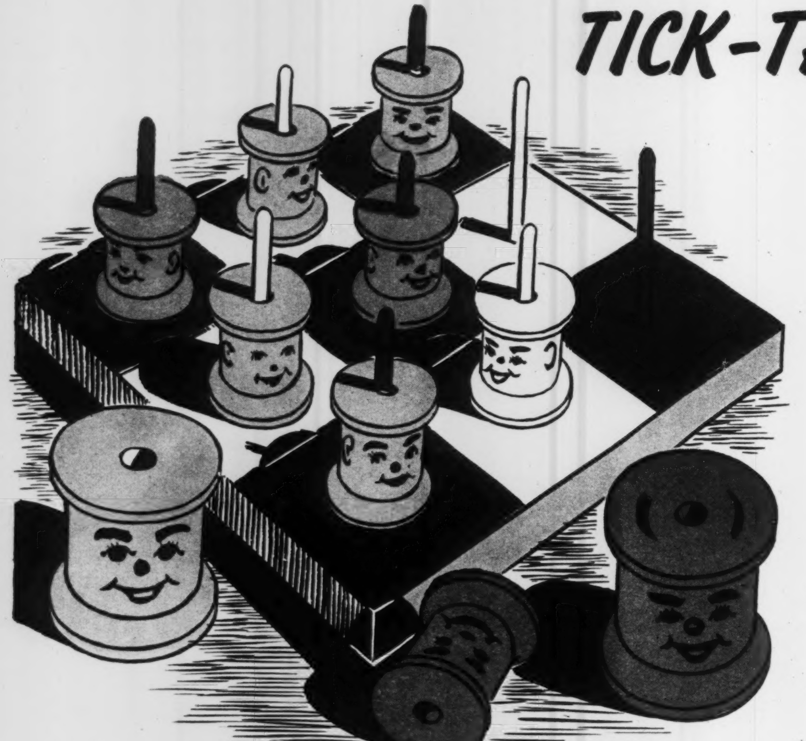
Maude A. Gray
Supervisor of Art, Tilton-Northfield Union School,
Tilton, New Hampshire

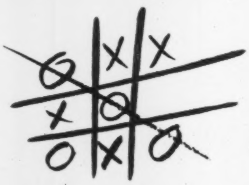


HERE is a good way for children to get a third-dimensional effect without having to worry about perspective. The second- and third-graders who produced these figures started by drawing themselves carrying their own lunch trays. Soon they were representing people doing many different things. Some children colored only the parts visible from the front, but the more advanced children colored both front and back.



TICK-TACK-TOE



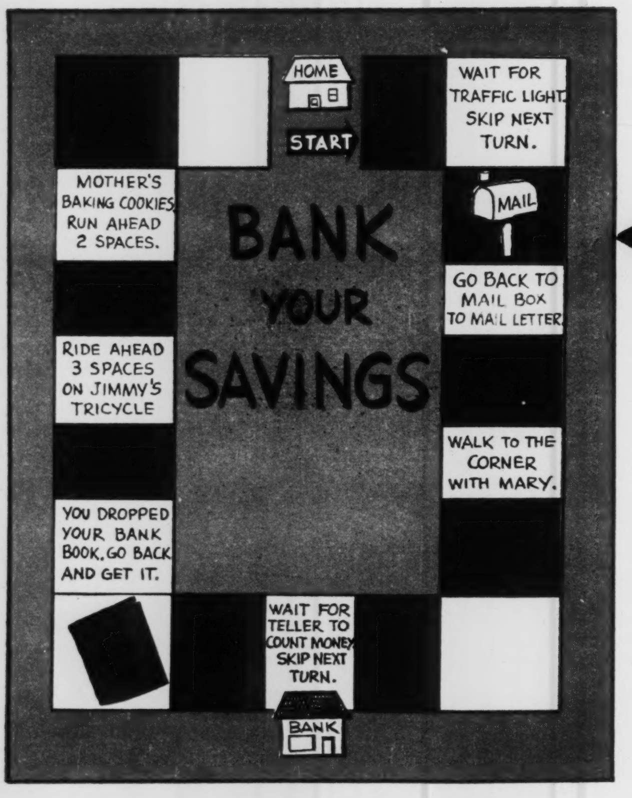


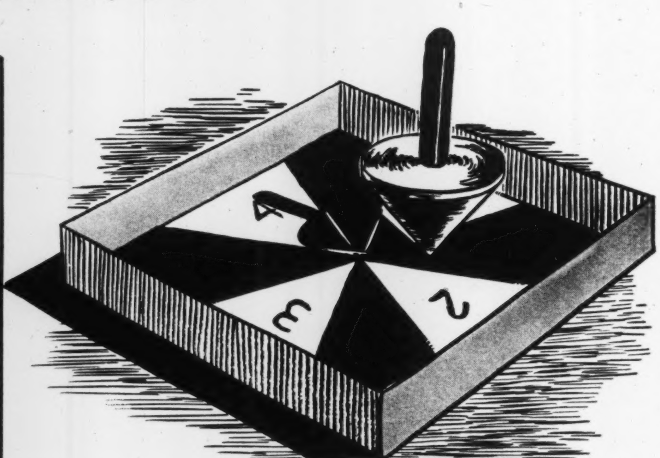
MARK off nine squares (1½″ x 1½″) on a smooth board measuring 4½ inches square by ½ inch thick. Hollow out a small cup in the center of each of the squares and glue a matchstick into it. Using tempera colors, paint five squares yellow and four blue, alternately. Then paint ten spool men: four small spools and one large spool with red, and four small spools and one large spool with blue.

Two players each try to get three spools in a row. If neither succeeds, the "cat" gets two points. For each small spool on a yellow square, add one point; on a blue one, two points. For each large spool on a yellow square, add five points; on a blue one, ten points. The large spools may be used when desired. When one player gets 30 points or the "cat" gets 10 points, another game is begun.

Two Games by Louise Jones

BANK YOUR SAVINGS


HOME
START
WAIT FOR TRAFFIC LIGHT. SKIP NEXT TURN.
MAIL
MOTHER'S BAKING COOKIES RUN AHEAD 2 SPACES.
BANK YOUR SAVINGS
GO BACK TO MAIL BOX TO MAIL LETTER
RIDE AHEAD 3 SPACES ON JIMMY'S TRICYCLE
WALK TO THE CORNER WITH MARY.
YOU DROPPED YOUR BANK BOOK. GO BACK AND GET IT.
WAIT FOR TELLER TO COUNT MONEY. SKIP NEXT TURN.
BANK



THE equipment for playing "Bank Your Savings" is easily made. Mark off and paint the inside of a box lid which is nearly square, making numbered sections as shown. Then whittle to a point a spool with a stick through its center, for a top. The board at left is drawn and colored on a piece of cardboard at least 8½″ by 11″. It can be larger if desired.

Any number of persons can play. Each player should have a different-colored spool, to mark his place on the board. In turn each player spins the top, and when it stops spinning, he moves his spool on the board the number of spaces indicated by the point of the top. Of course the person first completing the trip around the board wins.

Baby Pomp

(Continued from page 92)

At last came a grand reunion with her tribe. She found that her brother, Cameahwait, had become the chieftain. The Shoshones wanted her to remain with them, but she set out to guide the party to the Pacific, so she continued her journey. Across the Shining Mountains, the friendly Nez Percé Indians provided spotted ponies for the group. So now Baby Pomp experienced the joy of riding horseback.

The Nez Percés guided the party to where the green Snake River hurled its waters into the great Columbia River. Once more boats were used, with portaging whenever they came to waterfalls. After many weeks, the expedition reached the blue Pacific.

Fort Clatsop, named from a friendly tribe of Indians living near the ocean, was erected and here the Lewis and Clark Expedition spent the winter of 1805–1806. The men carved toys for Baby Pomp from the cedar and myrtle wood that grew all about. Deer, bear, and fish were plentiful. Salt pits were constructed at what now is Seaside. Many Indians came to trade with the white people. Sacajawea traded her beaded belt for a supply of fine buckskin.

Baby Pomp, Baby Pomp,
The West now belongs to you,
And to the Shoshone lass
Who made many dreams come true.

Baby Pomp was thirteen months old when the Expedition headed back over the route they had come. In the fall of 1806, Fort Mandan was reached. Many marvelous tales were related concerning the adventures, and everybody praised little Jean Baptiste, who had withstood the arduous trip with the best of them.

When Jean Baptiste Charbonneau was about eight years old, Sacajawea took him down the Missouri River to St. Louis, where he attended school as a protégé of Captain Clark. He grew up to become one of the outstanding scouts and interpreters of his time.

The Big Cat

(Continued from page 88)

the dead of winter—fishing through the ice, and not with hook and line, either, as you shall see.

"Last one on is a monkey's uncle!" yelled George, as he glided out onto the ice. Then there was a rush to get our skates on and we were soon lined up for crack-the-whip. After several of us had gone down, sprawling, across the ice, Guy said, "Look! They're fishing down there, above the bridge. Let's go down!"

Sure enough, we could see several men, spaced out about equal distances apart, kneeling on the ice. As we drew nearer, we saw that each man was kneeling beside what looked like a small tent, open on one side, and each held a long pole poised in his right hand. Each man had cut a hole in the ice about eighteen inches in diameter, and on sticks around three sides of the hole was spread a piece of dark cloth to keep out the light. The man knelt at the opening. The poles we had seen were long handles, about twelve feet in length, on the ends of which were spearheads made of steel, with three sharp, barbed tines.

A fisherman, after cutting a hole in the ice, threw in two or three handfuls of broken-up white crockery. This, reflecting the light that came through the hole, made a white background, and any fish swimming over it could be seen easily. Then the trick was to spear the fish and bring him out of the hole.

"You kids want to help?" asked one of the men.

"Sure! What can we do?"

"You all skate upstream about two blocks and line up across the ice. Then come slowly this way, beating on the ice with your shinny sticks, as you come. If we have any luck we'll show you some real fish."

We didn't have to be told twice. We were off upstream to the ring of flashing blades, and, lining up across the ice, began the slow drive toward the fishermen, beating the ice with our clubs.

As we neared the men, first one, then another, spear went down, then a third, and, when we reached them, three men were struggling to get their catch through the holes in the ice. And it really was a struggle. They were three of the biggest, ugliest-looking catfish I have ever seen. All three were well over six feet long.

"How are you going to get it home?" I asked one of the men.

"I'll show you," he replied and, pushing the tines of the spear through the big fish's head, he hoisted it up over his shoulder and started for home, the fish's tail sweeping the ice as he walked.

"How about this one?" I called after him. I had noticed a small one about two feet long, lying frozen stiff on the ice.

"You can have him," he replied. "If you want some fun, put him in a tub of water when you get him home."

I thanked the man and started home with my fish. He got real heavy before I reached home. Felt like a fifty-pound weight. I put him in a washtub out in the kitchen, but that was a mistake. That fish that was frozen stiff came to life and splashed water all over the kitchen floor. I had a time getting him out of there and mopping the place up, but we had catfish for supper that night.

Bubbles on the Beach

(Continued from page 92)

"The water is shallow," said Uncle Ed. "You could wade if the water weren't so cold. Well, we can look around here."

Uncle Ed started walking along the beach. Tommy followed. They walked and walked. But not a glass bubble did they see. "Guess we'd better go back to the car," said Uncle Ed. "I'm tired."

Tommy followed unhappily. Now that he knew about the glass balls he did so want to find one. "May I look around just a little longer?" he asked.

"A good idea," said Uncle Ed, "but not too long. The tide is about out and it'll be turning soon. Besides we have a long drive home."

Tommy wandered along the beach alone. A soft wind was blowing and the air smelled fishy. He saw several little crabs scampering among the rocks. Every once in a while a clam shot up a spout of water.

Then he noticed that the tide had gone out far enough so the little island was now a part of the mainland. He could walk right to it. He ran as fast as he could. He searched beside every sun-bleached log. Suddenly he spied a bit of green glass half buried in the sand. He poked the soft sand with a stick. And there lay the prettiest green glass ball! It was about as big as his baseball.

He held it up and shouted, "Uncle Ed—look—I found one." But the west winds were singing across the water and Uncle Ed didn't hear.

Tommy started to run. Then he spied another piece of glass. This one

(Continued on page 102)

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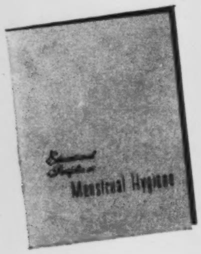

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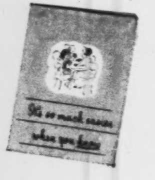

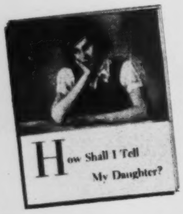

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Poor Vision

(Continued from page 91)

because I wear glasses doesn't mean your answer will offend me."

"Well, I think he's a—sissy!"

"Why?"

"Well, he doesn't play ball like the rest of us, he always reads books, and he always does what the teacher says. Look at Harvey Speigelberg. Nobody likes him since he got glasses."

"Were you friends before Harvey started wearing glasses last year?"

"Well, no."

"Did he play any ball with you last year?"

"No—"

"Before he got his eyeglasses, he didn't read books, eh?"

"No, he read books then, too."

"Now, let's take a ballplayer like Dominic DiMaggio, or George Mikan, or perhaps your friend Morgenthal. What do they call him—'Specs'? I suppose they are bookworms, teacher's pets, and sissies?"

"Gosh, no! Mikan and DiMaggio are great ballplayers."

"And Morgenthal is a sissy?"

"No, Specs is a good shortstop."

"Well then, your theory has holes in it, hasn't it?"

The boy was confused.

"That's an old trick you almost pulled on me, George," the teacher continued. "I used it when I was a boy. That's the trouble with those obsolete eye charts; one can memorize them easily. But I borrowed a different one from upstairs."

Mr. Kurzon placed a fatherly arm around the boy's shoulders.

"You'll play just as well, look just as handsome to the girls, do just as little homework, laugh just the same as you do now. The only difference between then and now will be that for the first time in your life you'll be able to treat your eyes to what they should be able to see."

"Everyone will call me a sissy," the boy sighed.

"Then you'll prove to them you're not one, George. If you're not one now you won't be then. Wearing glasses won't change your personality, intelligence, or looks."

George began to feel happier.

"Now I want you to go home and tell your parents that you need to go to an eye doctor to have your eyes examined," Mr. Kurzon continued. "By next Thursday at the latest, you should have your glasses."

George left the building and walked slowly toward home. His strategy had been discovered, and he felt a little ashamed.

The next Wednesday, George started for school early. On his face were the unwanted eyeglasses. He looked around. For the first time in his life, he began to notice clearly the small things about him. He saw that the car which was passing had a Virginia license plate; and he could read the letters on the marquee of the movie theater, almost half a block away!

George hesitated as he came to the school. He was early, and he wondered whether he should enter the building immediately. Suddenly a familiar figure approached him.

"Hi, Georgie."

"Hi, Sammy."

"How come you're in school so early today? You're usually one of the last to— Holy smokes, when'd you get glasses?"

"Yesterday. So what?"

The other boy was somewhat startled at the snapping retort and stuttered a bit as he began to answer. "Uh, well, uh, nothing, Georgie. I didn't say anything, did I?"

"No, but you're thinking it."

"No, honest, I'm not. It makes you, well, uh, more distinguished-looking."

George was undecided as to whether "distinguished-looking" was a compliment or an insult. When he entered his homeroom, his teacher smiled reassuringly as he noticed the glasses.

Some of the boys gaped in mock amazement.

"Whasamatter?" George snapped. "You never seen a guy with 'specs' before?"

"Sure!" one of the boys retorted. "Only we didn't figure on Georgie's joining the bookworms."

"Aren't you going to play ball any more?" Bill asked.

"Of course I am! Why not? Ever hear of Dom DiMaggio or George Mikan?" George looked at the teacher and as an afterthought said, "or Bob Dillinger?"

The teacher chuckled to himself.

"Say, you're right, Georgie," one of the players on the baseball team said. "You'll probably hit more homers than ever now."

After school, as George left the building and started toward the park, he saw that a girl ahead of him had dropped an eraser. He ran to catch up with her and hand it back.

"Thanks a lot, Georgie," she said. "I was taking that home on purpose because I wanted to use it on a drawing I'm making."

They walked along together for a ways and George wondered why he had never noticed before what pretty hair Adria had. He kept waiting for her to say something about his specs, but she never seemed to notice them even when they halted at the corner to finish their conversation before going in different directions. "Can't be they make such a lot of difference in my looks after all," George reflected.

He was a little late for ball practice, so he walked faster. Suddenly he got worried and slowed down. Suppose the team were only being polite in class while Mr. Kurzon was listening! Suppose they got someone in his place and didn't want him on the team after all! George's heart began to pound as he came in sight of the players warming up.

Just then there came a shout from Sam: "Hey, there's Harris. C'mon, Georgie, we saved your place at third base!"

Georgie broke into a run.

Bubbles on the Beach

(Continued from page 101)

was a different color—sort of an orange shade.

Now Tommy was so excited that he ran back and forth, poking here, kicking sand there. After a while he saw a pretty piece of purple glass. This time he had to dig hard to get it. It was big and shaped like a football.

He gathered the balls and ran toward Uncle Ed, calling, "Hey, I found some. Look—"

He got into the car and his uncle examined the balls. "You did all right," he laughed. "The green one is pretty common. That amber one isn't found so often. But the purple one is rare, and that football shape makes it very unusual. What are you going to do with them?"

Tommy scratched his head. "Oh, first I think I'll take them to school and show all the kids. Then—" he examined one of the balls and saw the little plug at one end, "I bet I can take out this plug and make sort of a vase for Mom. Gee, Uncle Ed, thanks for bringing me to the beach today. You sure did have a surprise for me!"

Your NEXT TRIP

Perhaps, before returning to school after the Christmas recess, or during some week end, you will find yourself in a picture like the one shown above. This happens to have been taken at Mount Telemark, Cable, Wis., but the scene might be duplicated in hundreds of other places. Many vacation areas —like the North Woods of Michigan, Wisconsin, and Minnesota—are becoming almost as popular in winter as in summer. (Photo from Chicago and North Western Railway.) For the Announcement of Winners in the 1952 Instructor Travel Contest, see page 8.

"HOW TO TRAVEL." There's a lot more to it than packing a bag and buying a ticket! After looking over a folder with this title, you will understand why. It tells about the organization of courses to help prospective travelers get the most from their trips. If your community has an Adult Education Program, such a course should be a welcome addition. For information and suggestions, write to R. O. Mertes, Director, School and College Service, United Air Lines, Inc., United Air Lines Building, Chicago 38, Ill.

ALMOST AN ISLAND. Did you ever think of New Jersey as almost an island? Except for a 50-mile land boundary on the north, separating it from New York State, it is entirely surrounded by water—by the Atlantic Ocean and Hudson River on the east, the Delaware River on the west, and Delaware Bay on the south.

HISTORIC SHRINES. Tidewater Virginia is rich in substantial reminders of our early history. Everyone knows about the Williamsburg Restoration, but a number of places worth visiting are not many miles from there. The Association for the Preservation of Virginia Antiquities is doing a fine work in saving old houses and other landmarks. For a descriptive folder, with map, address Virginia Travel Council, Hotel King Carter, Richmond 19, Va.

TWO CONTINENTS. Europe continues to be the greatest magnet for foreign travel, with France leading in popularity, followed by the United Kingdom, Italy, Switzerland, Germany, Netherlands, and Belgium; and in 1952 many learned about the attractions of the Scandinavian countries, en route to the Olympics in Helsinki. However, South and Central America are gaining ground. In six years, the number of United States citizens visiting South American countries nearly trebled, while the number of those visiting Central America and the Caribbean countries more than doubled.

MISSOURI COTTON. Surprised? Probably. But in the "Boot Heel" of Missouri, between the St. Francis and Mississippi rivers, cotton is so successfully grown that it is a leading cash crop in the state. *The Delta Area of Missouri*, most recent in the series of handsome regional booklets issued by the State Division of Resources and Development (Jefferson City, Mo.), gives a pictorial story of cotton from field to bale. Many other illustrations, with text, relate to the history of the region, its industrial and civic progress, and its recreational facilities. For single copies, address as above.

THE LATEST. Study-travel courses are more and more common, but now comes study by some to help others who are traveling. Last year a short course in Tourist Court Management was given at the University of Houston in Texas, sponsored by the *Tourist Court Journal*.

CRUISE NEWS. The United Fruit Company's big white passenger ships will continue to make 11- and 12-day Caribbean cruises from New Orleans, but the cruise service from New York will be discontinued early in 1953. December 19 and January 2 are the last two sailing dates for 17-day United Fruit trips to warmer waters.

FLYING CARPETS. The mystery of "flying saucers" has dimmed the real-life marvel of our flying carpets. Up to midsummer of 1952, U.S. and foreign air lines had ordered from American manufacturers 456 transport planes, over two thirds of them scheduled for delivery by 1953. United States lines get 285 of the planes.

POCKET-SIZE PARIS. Yes, it's Paris, all right. There's no mistaking the Eiffel Tower and Sacré Coeur, even in a modernistic color sketch, and a title would be superfluous. Inside the covers, you not only learn *where* and *what*, but find out *when* and *how*. It's a complete guide in condensed form, with an amazing amount of detail, and it is so cleverly arranged that a flip of the finger gives you, apparently, everything you could want to know in advance, or while in the French capital. One copy to a reader, says the French Government Tourist Office, 610 Fifth Avenue, New York 20.

BUSSES IN BRAZIL. Bus travel is popular not only in the United States of America but in the United States of Brazil, where the four key cities of Rio de Janeiro, Sao Paulo, Campinas, and Santos are joined by frequent motorcoach service. Eight U.S.-built coaches of the most modern type were recently delivered at Santos by the Moore-McCormack liner "Mormacrio."

EDITORS TRAVEL TOO! After their convention in Buffalo last summer, 220 members of the National Editorial Association took a tour of New York State, arranged by the State Department of Commerce. Like the teachers who have written up their travel experiences for THE INSTRUCTOR, the editors wrote series of articles for their own papers, and eleven of them have received awards, presented by Robert E. Robischon, Department of Commerce publicity director, at the November meeting of the editors.

Teachers will want this . . .

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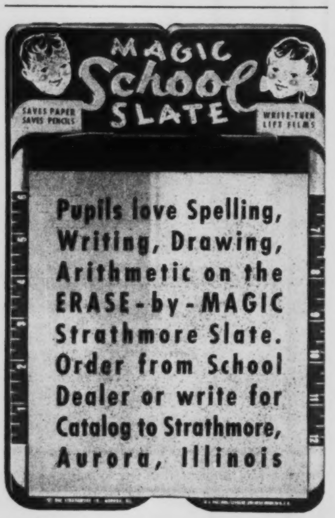

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The Lost Will

(Continued from page 91)

Aunt Kate was cleaning a cupboard in the kitchen when Debby and Mike walked in. "Sh-h-h-h, that Forest Eden came back. He is up in the Judge's study, looking through books again," she said.

"He is a better detective than I am if he finds that will in any of the Judge's books," said Debby, lowering her voice.

"He insists that the Judge told him three months ago that he hadn't made a will and that he wanted his property divided equally among his great-nieces and nephews."

"I don't believe the Judge ever told him that. You said yourself, Aunt Kate, that the Judge didn't seem to be very happy to see Mr. Eden. Besides, if he is so sure that the Judge didn't leave any will, what is he hunting for?" said Debby.

"He says that he just wants to look through the Judge's things to be sure that no family records or keepsakes have been tucked away or lost," replied Aunt Kate.

Mike left the kitchen and went up to the Judge's study. Forest Eden didn't seem very pleased to see him. When Mike insisted on helping him hunt, Mr. Eden was very sarcastic and made some pointed remarks about outsiders that were always snooping around. Mike refused to take the hint. At last the man threw down a book and went out of the room.

Mike heard him mutter under his breath as he was leaving, "After the first of the month, I'll get that old lady out of here and then I'll close this house to strangers!"

Mike went to tell Debby what had happened. "He *is* hunting for that will! We've got to find it before he does or at least be with him when he finds it," said Mike excitedly.

"Then let's hunt," answered Debby.

All afternoon they hunted and hunted. They went through bookcases, china closets, linen closets, and clothes closets. Mike spent two hours in the attic. By six o'clock they still hadn't found the will.

The next morning Debby and Mike hurried over to Aunt Kate's as soon as they had their breakfast. Maybe this would be the day!

"I searched till almost midnight last night," sighed Aunt Kate. "I am afraid it is no use. Maybe the Judge did destroy the will."

"I don't think he did, Aunt Kate. What reason would he have had? We aren't going to give up yet," answered Debby kindly.

Just then they heard the front door open softly.

"It's Forest Eden," said Mike and he went down the hall to meet him.

"Good morning, Mr. Eden," said Mike politely.

"Good morning. Are you still here, young man?"

"Yes. We came to keep Aunt Kate company."

"Well, I hope you are helping her pack. After all it is only five days till the end of the month."

Debby saw Aunt Kate's face whiten and quickly she put an arm around the elderly woman's frail shoulders.

"We will help her pack, if she needs to," answered Mike.

"Well, she will need to. My cousins will be here in a few days and then we will get this business settled."

Forest Eden soon left the house. He didn't return that day. Aunt Kate, Mike, and Debby searched madly. They did not find the lost will.

They had no better luck the next day or the next or the next.

Two days before she had to move, Mr. Boyson, the town clerk, came to see Aunt Kate. "I'm sorry, Mrs. Foster, because I am sure the Judge intended to leave you this house. Several years ago he talked to me about it. I can't remember exactly what he said, but I thought that he had made a will leaving you a sum of money and a life interest in this property. After your death it was to go to the Lake View Orphanage."

"Oh! If these relatives get everything, the orphanage will never get any of it," said Mike as he thought of Mr. Eden's actions.

"And the Judge always loved children," Debby added.

All afternoon Mike and Debby searched. Aunt Kate brought some boxes and her grips down from the attic and began to pick up her things and pack them.

Shortly after five Debby sat down on the basement steps to rest. She had spent most of the afternoon searching the basement and was now very tired, dirty, and discouraged. Suddenly she thought of something. She went up the stairs to find Aunt Kate.

"Aunt Kate, you said that the Judge was copying a poem the last time he sat at his desk in the study."

"Yes, he was. It was rather a strange thing for him to do. He was always reading poetry, but I never knew him to copy any before. This was just one verse. He always liked Longfellow, and this was from one of his poems."

Mike came into the room and stood listening.

"What was the verse? Did you keep what he copied?" asked Debby.

"Yes, I put it in my room. Do you want to see it?" asked Aunt Kate.

Soon she returned from her room and handed Debby a slip of paper. Debby read the lines out loud.

"Halfway up the stairs it stands,
And points and beckons with its hands,
From its case of massive oak."

"The Judge was feeling much worse the next morning," said Aunt Kate. "He didn't get up in the morning. He just kept growing weaker and he never left his bed after that. It was strange, but you know I think the last thing he tried to say to me was this verse. At least he kept saying something about the clock on the stairs. I supposed his mind was wandering. I put this verse away. I wanted to keep it."

"The Judge has a clock on the stairs! That's the one place we haven't looked," shouted Mike as he ran from the room.

Debby raced after him. She picked up a flashlight that she had laid on the hall table when she came up from the basement. The light on the landing was very poor, but Mike had already opened the big clock when she reached him. She held the flashlight. Both of them knew the old clock hadn't run for years, but Mike reached carefully up behind the big face, just as Aunt Kate reached the foot of the stairs.

"Debby, there's something here," he said in a low whisper. "Hold your flashlight closer." He tried to look up under the big face of the clock. Of course he couldn't see anything. Once more he put his hand up behind the big face.

"There's some paper rolled up and wedged between the springs," he said. "I don't want to tear it."

Debby was so excited she could feel her hands tremble. Slowly Mike worked the roll of paper out from between the springs. Nobody said a word as he carefully unrolled a long legal-looking envelope, on which appeared the brief statement: "I am afraid Forest Eden will destroy this if he finds it."

Mike opened the envelope and took out several sheets of typed paper. On the last page they found the Judge's signature and the signatures of his witnesses.

Mike turned back to the front page and quickly glanced over it. "Aunt Kate, it is the will," he said. "Let's call Mr. Boyson."

Aunt Kate's face was very white. Debby slipped her arm around her waist and helped her to a chair. "I'll get Mother," she said, and ran to the front door to call across the road.

It took Mr. Boyson only a few minutes to drive to the Judge's house. He read the will out loud, while Aunt Kate, Debby, and her mother, and Mike listened closely. So much depended on what they were to hear.

When he had finished, Mr. Boyson looked up at Aunt Kate and smiled. "You don't have to move," he said. "With this to take into court, I can assure you that you'll never have to leave this house as long as you live."

"Oh, I am so thankful," said Aunt Kate. "The Judge must have been trying to tell me that the will was in the clock on the stairs when I thought that he was repeating that verse. But it would certainly never have been found without Debby and Mike to play detective."

Song of the Piccolo

(Continued from page 88)

night of the President's visit! The bass viol said that the President was the most important guest they had had. "He runs the country," he told little Peter. "The country is bigger than the state and much, much bigger than the city."

When the President arrived at the concert hall, the entire orchestra hummed with surprise. For the president was not big and tall, like the Mayor. He was not big and fat, like the Governor. The President was quite small. But the orchestra could see that he must be a truly important man, for when he walked in, everyone stood up.

Oh! How the instruments played that night! They had never done so well before. And when everyone thought the concert was done, they played one number especially for the President. It was a march, and the name of the march was "The Stars and Stripes Forever."

Now, as every well-trained instrument knows, "The Stars and Stripes Forever" has a solo part. And in this march, the solo part is played by the piccolo.

Peter did not smile as he rose to play, but his silver eyes sparkled and danced in the light. He whistled and he warbled in his high, clear voice. Fast notes, short notes, running notes and trills, Peter played them all perfectly. When he was through, he heard clapping and cheers.

The President walked slowly onto the stage. He did not look at the horns or the drums or the long trombones or the violins. He passed by the trumpets and he passed by the harp. Peter Piccolo held his breath. The President stopped beside him and smiled. He picked him up and whispered to him, "You are the one I like," he said. "You and I are both quite small. But both of us know that by working hard, the littlest one can be as important as the rest."

Peter Piccolo squeaked with joy.

When the President had gone away, the other instruments asked what he had said. But although their voices were very polite, Peter Piccolo would not tell. He had a secret with the President and no one would ever know what it was. Except, of course, the old bass viol. He was so wise he knew the secret without being told at all.

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FIRST CLASS MAIL

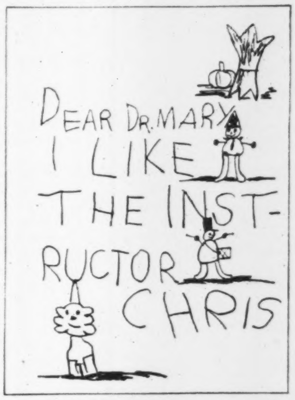
Dear Miss Owen:
Doris Lee's "Pilgrims' Thanksgiving" on the November cover was delightful but why did you spoil it with the purple background?
Horace Coxe, *Kentucky*

. . . . nicest cover this year. The background certainly set off the picture.
Jane McGinety, *Washington*

I liked the designs of the September and October covers but the color scheme of November was superb.
Jack Moyer, *West Virginia*

The three letters are a fair sampling of ones we received about the cover. Two things are certain: everyone seemed to like the picture, and the old adage "You can't please everyone" is still in force.

*



DEAR DR. MARY
I LIKE
THE INSTRUCTOR
CHRIS

Remember the little boy we told you about in our visit to Marguerite de Angeli (November, page 11)? Here is a note he sent us the other day. Not bad for a six-year-old, is it?

*

Dear Miss Owen:
The Instructor gets better all the time. This year's book supplement is simply superb . . . .
Alice Farrel, *South Carolina*

I love the article about Marguerite de Angeli. As a colored teacher I could well understand your statement about *Bright April*—that it was a story colored children would like as well as their white friends.
Clarabelle Lucas, *Florida*

For these and the many other letters we received concerning the Book Supplement, we thank you one and all.

*

Dear Miss Owen:
Please continue the section on "Make Easy Flash Cards." My children are so interested in the first group that came out that they are about worn out from constant use . . . .
Grace A. Lee, *Florida*

Please continue the page "Make Easy Flash Cards" . . . .
Hiley Kilgore, *Kentucky*

Please, please continue the "Make Easy Flash Cards" . . . .
Mary P. King, *California*

Please continue "Make Easy Flash Cards."
George P. Dausch, III, *Maryland*

I agree with Miss O'Kelly and hope for more flash-card material soon. It's a wonderful help . . . .
Virginia Shaw, *California*

We would like to know if it is ever possible for such a page to be put in in Ditto ink so copies for all of the children could be run off? . . . .
Esther Johnson, *Minnesota*

The deluge is continuing—so are the flash cards (see page 43). In answer to the last question: "No, Uncle Sam won't let us."

*

Dear Miss Owen:
. . . . I made several sketches of the praying mantis from life. We had him nearly four weeks and found him most interesting.

We put him on our kitchen screen between the screen and window on warm days. When the nights were cold we brought him in, where he spent the night on some long grass which stood in a vase.

When the flies were hard to find I gave him hamburger as I had read of doing. Also gave him water on a spoon.
Virginia Smith Dryer, *New York*

This note came with Mrs. Dryer's calendar drawing (page 64). Your children will enjoy her comments.

*

Dear Miss Owen:
When *The Instructor* makes mention of the Jewish holiday of Hanukah or Chanukah, they will get my subscription. Otherwise I shall still consider it a biased sectarian magazine, and do everything I can to discourage its being ordered by teachers and libraries.
Unsigned

Now we ask you! By rights we shouldn't even print an unsigned letter. Respectfully we refer our readers to our unit on "Chanukah and Christmas" (page 24, December 1951). Once and for all, Protestant, Catholic, Jew, Negro, White, Oriental—it honestly makes no difference. We have friends in all groups and are far more conscious of their similarities than their differences.

*

Dear Miss Owen:
I have gone through *The Instructor* for November from cover to cover. It is the best issue I have ever had! . . . . I have never seen so much good material in any magazine.
Lucy Price Kincaid, *Kentucky*

I feel that I must tell you how inspiring your magazine is. I just received the November issue of *The Instructor*. Hastily I tore off the wrapping and then spent a quiet two hours studying the stories and designs. After a session with your magazine, I feel inspired to do something to help others.
Lillie Chaflin, *Kentucky*

I feel that my subscription to *The Instructor* is a necessity to my teaching. The first three issues have been worth the price of the subscription . . . .
Veronica Kollar, *Pennsylvania*

Just can't resist printing two or three like these once in a while.

2 TEACHERS
went to School
One of them had
"TWO UMBRELLAS!"
but one had none

No teacher intends to be unprotected against "rainy days." But when everything is "sunshine" it is so easy to forget or put off the thing we know we ought to do. You may have thought many times that you *should* "get under the T.C.U. Umbrella"—you *should* have the 10-way protection it offers you at a cost of less than a nickel a day. Then when rainy days come your way and you are disabled by sickness, accident or quarantine, you will be sure to get your friendly check from T.C.U. as fast as Air Mail can bring it to you.

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Miss Velnette Sickels, Freeport, N. Y.

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Mrs. Mabel June Weyand, Granger, Mo.

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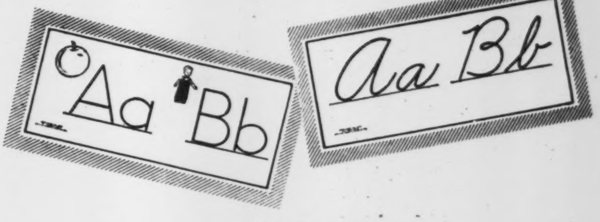

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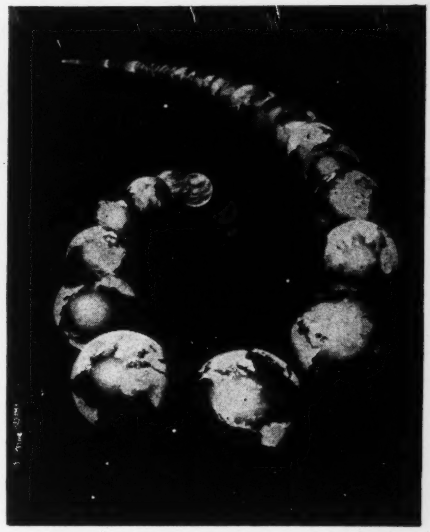

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